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LENS TEST

70-200mm f/2.8 lenses
Canon vs Sigma

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PANASONIC LX5

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PAGE 45

NEW DSLR

Olympus launches
the new E-5 DSLR

NEWS



PAGE 7



PAGE 5

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Amateur Photographer For everyone who loves photography

WHILE there is plenty of resistance to the electronic viewfinder (EVF) among the photo-enthusiast community, it seems the industry is determined to forge ahead anyway. Although the popularity of anything is no proof of its worth, it is notable that Panasonic has secured about 9% of the interchangeable-lens camera market without an optical viewfinder in sight. It might be argued that when buying a micro-system camera we're prepared to accept the compromises an EVF brings in exchange for the convenience of a smaller system. However, Sony's EVF 'SLT' Alpha 33 and 55 cameras, launched last month, are more than a toe-dipping exercise, and now that Olympus has performed an official U-turn on

the future of mirrors in its Four Thirds system models, the stage is set for more to follow.

Live View users are already enjoying the benefits of electronic viewing, and with virtual horizons, on-screen menus and icons, plus the degree of scrutiny that comes with a bigger screen, those benefits are hard to ignore. With wired and wireless connections it won't be long before you can marry your camera to your iPad. I just wonder how long the mirror will continue to play a part in our photographic lives.



Damien Demolder
Editor

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IN AP 11 SEPTEMBER WE ASKED... Is the 'translucent' mirror of the Sony Alpha 55 and 33 a good idea?



YOU ANSWERED...

A Yes	49%
B No	21%
C Don't know	30%

THIS WEEK WE ASK...

How long will the optical viewfinder in non-professional cameras survive?

VOTE ONLINE www.amateurphotographer.co.uk

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The story behind Eddie Adams' shocking 'Saigon Execution' picture

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“At some point
someone has
to draw a
line in
the sand”

Olympus DSLRs
face axe, page 7



£1,099 body only • 16 million pixels • DX format • ISO 25,600

NIKON BREAKS PIXEL-COUNT BARRIER WITH D7000 DSLR

NIKON'S high-end enthusiast DSLR range has broken through the 12-million-pixel barrier for the first time with the launch of the company's D7000 camera. Fitted with a new DX-format CMOS sensor, the D7000 offers a resolution of 16.2 million pixels powered by what Nikon claims is a processor 1.5x faster than those used in the current DX-range bodies.

Set to run alongside the D90 rather than replacing it, the new £1,099 body will slot between this camera and the D300S in the company's expanded range of bodies.

A key feature of the new DSLR, according to Nikon, is a metering sensor that is the most powerful in the range. Given a boost from 1005 pixels to 2016 pixels, this new RGB sensor is said to improve the camera's ability to recognise scenes, extra bright and dark sectors and to then apply

a more accurate exposure recommendation.

The camera's new autofocus system is equipped with 39 points, nine of which are cross-type and positioned near the centre of the screen. The AF system can be customised to suit subject conditions, to just nine or 21 active points, as well as a single user-selected point. For following moving objects, colour 3D tracking is available.

Despite an increased pixel count and file sizes, the Nikon D7000 should still be capable of recording bursts of up to 6fps in continuous shooting mode, with shutter speeds of up to 1/8000sec.

Nikon says users should expect at least 150,000 cycles from the D7000 shutter unit. Top flash synchronisation speed has been set at 1/320sec and the camera features a high-rise, built-in, pop-up GN 12m@ ISO 100 Speedlight.



Users will get 100% coverage of the scene to be captured via the 0.94x magnification optical viewfinder, while the Live View system offers an enhanced contrast-detection AF function with face detection and target tracking.

Movie enthusiasts will be able to take advantage of Full HD,

1080p, 24fps video recording, with continuous AF and stereo audio via the microphone socket.

Due to go on sale at the end of October, the Nikon D7000 will be priced around £1,099 (body only), and £1,299 in a kit with the 18-105mm VR lens.

● See our exclusive first look on pages 8 and 9

SNAP SHOTS

● As we went to press, Canon announced the PowerShot G12. The 10MP high-end compact boasts Canon's HS system that is designed to improve image quality at higher ISOs, HD movie recording (720 pixels) and Hybrid IS. The G12 carries a 5x optical zoom, equating to 28mm at the wide end in 35mm viewing angle terms. For details see next week's *News*.

● A disabled photographer who was branded a potential terrorist has thanked AP after receiving an apology from security officials brokered by the magazine. Managers at the Liverpool Arena were forced to review their policy on amateur photography after guards threatened to call anti-terror police to deal with wheelchair-user Mike Evans, who was seen taking pictures outside (see *News*, AP 21 August).



Do you have a story?

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MILKY WAY PIC CLINCHES ASTRONOMY TITLE



AN AMERICAN has beaten hundreds of photographers to win the Astronomy Photographer of the Year award.

Tom Lowe's winning shot depicts a pine tree in the Sierra Nevada, set against the backdrop of the Milky Way. The tree is believed to be over 4,000 years old.

'This beautiful picture perfectly combines the awe-inspiring vista of the night sky with life here on Earth,' said astronomer and competition judge Dr Marek Kukula.

'The bristlecone pines may be old but they are babies compared to the starlight shining behind them – some of which began its journey towards us almost 30,000 years ago.'

Lowe's image, entitled 'Blazing Bristlecone', won the Earth and Space category.

To view more pictures visit www.nmm.ac.uk/astrophoto. An exhibition of the winning images is on at the Royal Observatory in Greenwich until 27 February.

3D LENS UNIT FOR LUMIX

A 3D lens unit designed for the Panasonic Lumix G series of Micro Four Thirds cameras went on display at the IFA electronics show in Berlin earlier this month.

Shown on an unmarked G-series camera body, the new unit appears to be a slightly different design from previous dummy units shown, as the glass cover has been removed, exposing a recessed lens area.

A pair of lenses are mounted side by side in a formation that looks as though they record stereo pairs simultaneously on the sensor.

If this is the case, the resolution of images recorded will be relatively low, dependant on the resolution of the sensor in the camera the unit is mounted on. Side-by-side images on current 4000x3000-pixel G2 camera

sensors could not be more than 2000 pixels in length if they touched in the middle and reached to the sensor's edge – that is, no more than half the total width of the sensor.

Alternatively, Panasonic may be planning to capture full-sensor images by firing the individual lenses in sequence – although there was no shutter mechanism in evidence.

Previous statements from the firm have suggested that the two images, or chips, would sit side-by-side on the sensor and that they would be captured simultaneously so that moving objects could be photographed.

Panasonic staff would not be drawn on details of the new 3D lens unit, which bodies it would work with or when it would be launched, but we should expect more information during the photokina show later this month.



IGPOTY WINNER REVEALED

A PICTURE of a hoverfly in flight has won the first prize in the International Garden Photographer of the Year '4 Seasons: Insect Beauties' competition, a seasonal category of the main IGPOTY photo contest.

Lotte Andersen Pedersen walks away with a £500 cash prize, while runners-up Jacky Parker and Leena Holmstrom each receive a copy of the IGPOTY book.

Of the winning image, judges commented: 'We admire the way the photograph was the result of painstaking work, catching the hoverfly at exactly the right moment, and with exactly the right composition of colour and shape.'



To see all the images, and to enter IGPOTY, visit www.igpoty.com. The closing date is 30 November 2010.



Lenses equipped with exposure control SAMSUNG NX100: A CAMERA WITH A TWIST

SAMSUNG has unveiled a restyled mirrorless system camera that allows control of key exposure variables with a twist of the lens focusing ring.

In a move that may appeal to some traditionalists, the NX100 boasts 'i-Function'.

The technology aims to allow the photographer to quickly select settings by first pressing a button situated on the lens and then use the focus ring to adjust characteristics such as aperture, shutter speed, EV, white balance and ISO.

By improving communication between the camera body and lens – allowing the user to choose and control image variables via the lens itself – Samsung hopes to make the system easier to operate.

'It delivers total image control with fast manual settings to ensure quick and easy image capture, and provides customised settings optimised for the lens being used,' said a spokesman.

'Our unique and pioneering i-Function lens stands out from the competition as an example of our unparalleled innovation, which will appeal to every photographer,' added Samsung Digital Imaging Division president SangJin Park.

Samsung claims this will help 'beginners' by optimising an automatically set scene mode with the lens that the camera is being used with. An icon on the lens itself denotes the type of shots for which it is designed (although a mode dial on the back of the camera can be used to select other scene modes when required).

i-Function should also benefit more experienced photographers by enabling them to 'instantly set' parameters in P, A, S and M modes.

Described by Samsung as 'curvy' (as opposed to 'boxy'), the NX100 borrows its 14.6-million-pixel, APS-C-sized CMOS imaging sensor, 3in AMOLED screen and AF system from the Samsung NX10, which it will run alongside after its official launch at the end of October.

AP has learned that a firmware upgrade, also due next month, will equip the Samsung NX10 with i-Function capability.

Samsung has unveiled two new lenses, both with i-Function: a 20–50mm f/3.5–

5.6 ED 'standard' zoom; and a 20mm f/2.8 pancake lens. Prices for these have not yet been released.

We understand that the NX100 will cost around £450, including the new 20–50mm lens, although this price has not yet been officially confirmed.

Samsung has confirmed, however, that it plans to launch a 60mm macro and 18–200mm lens in the first half of 2011, plus three more optics later next year, signalling its intention to plough considerable resources into developing its NX system over the next 12 months.

Although the NX100 is clearly aimed at people unfamiliar with a system camera – as well as more experienced enthusiast photographers – Samsung UK's Digital Imaging Division product manager Paul Scott conceded that the lack of a built-in flash may put off some newcomers to this market.

An external flash will be available separately, as will a 201,000-pixel EVF accessory and GPS unit (prices had not yet been announced at the time of writing).

While billed as slim, sleek and stylish, the NX100's dimensions are not worlds apart from the NX10 when the cameras are sat side-by-side. The NX100 measures 120.5x71x34.5mm, compared to the 123x87x39.8mm NX10 (excluding the projected parts of the camera in both cases). The NX100 body weighs 282g, compared to the 353g NX10.

Samsung has boosted the maximum equivalent ISO sensitivity from a top limit of ISO 3200 on the NX10. This is expandable to ISO 6400 on the NX100.

Features also include a 720-pixel movie mode and 'Sound Picture' – the latter allowing users to record audio while a photo is being taken.

The camera's Smart Filter mode adds 'Halftone Dots', an effect designed to mimic the look of a canvas print. Other effects, including Miniature, Sketch and Fisheye, can be applied alone or together to an image – each altered picture being saved in-camera as a separate file.

Plus, a De-fog effect aims to sharpen an image, boosting colour and saturation, according to Samsung.

SNAP SHOTS

● The double-life of a British spy who sang to German officers during the Second World War has been exposed after the unearthing of the only known photograph of her. Margery Booth was a singer with the Berlin Opera who concealed secret documents in her underwear – information that was later passed to British intelligence chiefs. The photo shows Booth at Stalag IIB Prisoner of War camp where she gave performances. It will be auctioned at Mullock's auction house in Shropshire on 30 September.

● A new TV series entitled *How to Take Stunning Pictures* has been launched on Channel 5. The six hour-long weekly programmes, presented by *The Gadget Show's* Suzie Perry, run on Tuesdays at 7.30pm. Photographers taking part include landscape ace Charlie Waite, celebrity photographer Harry Borden and renowned Magnum member Martin Parr. The second show in the series is due to be screened on 21 September.



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Company's camera range set to go mirrorless

OLYMPUS E-5: THE LAST FOUR THIRDS CAMERA?

OLYMPUS will next month launch the E-5, a DSLR the firm admits may be the last of its traditional Four Thirds cameras as it signals a future without optical viewfinders.

The news chimes with controversial comments made by US DSLR manager Richard Pelkowski earlier this year.

He had speculated that the Four Thirds system will be using a mirrorless viewfinder system within the next 24 months, as the quality of electronic viewfinders had improved so much.

Speaking at the PMA trade show in the US, Pelkowski had explained that switching from a traditional mirror SLR system would save space and weight in Four Thirds cameras, and would make the incorporation of HD video functions much easier.

Days later, however, Toshiyuki Terada, manager of the SLR planning for Olympus Tokyo, refuted Pelkowski's comments, telling AP that the Olympus Four Thirds camera range will continue to use mirror-type viewfinders.

OLYMPUS DSLRS UNDER THREAT

Six months on, the E-5 is born, boasting the 'reliability' of the E-3 with the 'evolution' of a Pen, according to Olympus – but it could be the last E-series Four Thirds camera.

The magnesium-bodied DSLR borrows its 12.3-million-pixel High Speed Live MOS imaging sensor from the Pen E-PL1 Micro Four Thirds camera but features a new TruePic V processing engine to optimise image quality.

The newcomer sports a flip-out 3in (921,000-pixel resolution) screen and is being released at the end of October to 'show E-3 owners they have something to upgrade to'.

A dedicated button can be used to activate the newly incorporated HD (1280x720-pixel) movie function and the E-5 is compatible with both SD and CompactFlash storage.

Although Olympus shies away



from consigning Four Thirds DSLRs to history, it has hinted this may be the last Four Thirds model. 'We will continue to do these [Four Thirds cameras] until micro cameras can do what other products can,' said Olympus UK's Consumer Products marketing manager Mark Thackara.

'All cameras will be mirrorless in the future.'

Olympus Europe spokeswoman Franziska Jorke cited the autofocus and burst rate of DSLRs as still being superior to Micro Four Thirds models, along with the optical viewfinders.

ENTHUSIASTS LEFT OUT IN THE COLD?

When challenged by AP, Olympus shrugged off the possibility that equipping all future system cameras with an EVF will alienate existing E-system DSLR users.

'At some point someone has to draw a line in the sand... We will continue to support that [the E-system] until other technology catches up,' said Thackara.

Jorke predicted that the concept of a camera 'will change in 5-10 years'.

However, she said there will always be an Olympus camera body available – whether

a DSLR or another type of camera altogether – to allow users to benefit from current Four Thirds lenses.

Meanwhile, the 'dustproof, splashproof' E-5 is expected to cost around £1,500 (body only).

Users will have a choice of menu styles: classic or more 'user-friendly'.

The E-5 features the same body shape and shooting drive rate as the E-3, but contains three custom function buttons instead of two.

Olympus has also expanded the Art Filters with the addition of a new effect called Dramatic Tone, designed to enhance the shadow in an image to create an 'HDR'-type look according to Toshiyuki Terada.

The Art Filters can also be used in movie mode.

Claimed highlights also include the ability to display a Level Gauge in the viewfinder.



Terada had denied that all Olympus system cameras would soon be mirrorless

Editorial comment
Damien Demolder,
Editor



It's important that we understand exactly what the message is from Olympus at this stage. The company is not saying directly that the E-5 is the last camera it will produce that uses an optical viewfinder, and it is being pretty clear that whatever happens in the future, current E-system Four Thirds users will always have a body available that makes the most of their fine Zuiko lenses. What Mr Terada is saying, though, is that Olympus plans to do away with optical viewfinders when it thinks EVF technology is good enough.

The statement in itself is hardly controversial, but coming as an accompaniment to the announcement of the company's new mirror-using E-5, which features an optical viewfinder, it suggests – though does not explicitly state – that the E-5 will be the last in the line of Olympus DSLRs. No company makes a statement of intent unless it is about to demonstrate that it can be fulfilled, and usually in a relatively short period.

What Mr Terada says makes perfect sense, and I am certain that when EVF technology is good enough many other manufacturers will do the same. I am also certain that it will be a pretty good thing.

However, given that there is much hostility towards electronic viewfinders among enthusiasts, and that Olympus is launching a product that uses what it seems to consider outdated technology, I might have kept my predictions to myself.

So, despite strongly denying the truth of our reports at the beginning of the year, and the explanations of why Four Thirds lenses would not work well on non-mirror systems, it seems Olympus is already set on the path. And that's great for Olympus – leading the way once again with groundbreaking developments that the rest of the industry will eventually follow – but it leaves me wondering how great all that is for the E-5.



AP hands on Nikon D7000

Damien Demolder gets to test a pre-production model of Nikon's resolution-breakthrough D7000

WHAT ELSE IS NEW?

- SB-700 flash unit
- MB-D11 vertical grip with rocker control
- Nikkor AF-S 200mm f/2.8 ED VR
- Nikkor AF-S 35mm f/1.4G

THERE is only so long you can tell enthusiast photographers that 12 million pixels is all they need. As the competition strides ahead with 14 million pixels and more, it becomes less a matter of whether 12 million pixels really is enough and more to do with being seen to be keeping up. Nikon's adherence to its 'quality, not quantity' message hasn't done it any harm, and certainly the company has built a reputation on the back of slaying the digital-noise dragon in every DSLR since the D3. Nikon's attitude has been that it is better to have a broader usable ISO range than an extra four million pixels to add an inch to the length of your prints. However, to keep the punters happy, and to stop the company looking longingly over the fence at the pixel bonanza in Canon's garden, Nikon was going to have to introduce greater pixel-count sensors for

the high-end amateur. With the D3100, launched last month, we saw the first steps in this direction, as this entry-level product became the second-highest resolution camera in the company's line-up with just 14 million pixels. Now, with the D7000 and its 16.2 million pixels, we can see Nikon is gradually lifting each segment of the range.

Despite predictions that Nikon would replace the D90, the company's first video DSLR, the D7000 has been introduced to add to the range rather than supersede an outgoing model. In general specification and functionality the D7000 sits just below the D300S, but with the strange contradiction that so often occurs when fresh technology enters a camera range, many features lift the D7000 above it. The body design is very much like the D300S, although with less magnesium alloy, but the top-plate dial takes on the style of the D3S and D3X with the drive modes in a ring about its base, while maintaining the dial selector for exposure modes rather than the three buttons of the top-end models. I found this a nice combination. Although not needing to switch between high frame rate modes too often, I enjoyed the free access to the self-timer, the quiet shutter mode and mirror-up function. It took me a while to discover it, but Nikon has shifted the AF button and AF point selection from the rear of the camera body to the usual AF/MF



Far left: Merging the exposure and shooting mode dial works really well. Left: Live View and movie modes now have a direct access point, as with the D3100

mode selector switch on the front. Now the switch has a button in the centre that gives more comfortable access to point selection and AF modes, in the same way that the flash pop-up button selects flash modes.

A notable point is the new shutter-box design that has really reduced the clatter of the mirror and shutter action. Even with the quiet mode activated the camera makes much less noise.

EARLY RESULTS

Nikon will maintain its crown for very low digital noise in images taken at high ISO settings if this prototype camera's processing is anything to go by. Despite more pixels asking the EXPEED 2 processor to work harder, and the fact that those pixels are smaller than those of previous Nikon cameras, I found that image noise right the way to the limit of the standard ISO range is extremely well controlled. Venturing out before dawn I had no problems working handheld at ISO 3200 and 6400. Noise is there, obviously, and there is a quality jump between these last stops of sensitivity, but images taken at ISO 3200 show hardly any pattern at maximum print sizes, while those taken at ISO 6400 are lightly grainy but still completely free of chroma noise.

It is still too soon to draw conclusions about Nikon's new 2016-pixel metering sensor. In theory, having more pixels will allow the camera to divide each scene into more parts to help the processor form a more detailed impression of what it is looking at. Extraordinarily bright or dark areas will be identified and ignored, which is useful for flash work. Nikon says this extra detail will also help the scene-recognition modes, making it easier for the camera to tell the difference between a landscape and a portrait, for example, and that it will help improve auto white balancing routines.

Autofocus, even in this unfinished model, is very good. I worked in both stills and movie modes and found the camera rarely had trouble finding a place to latch on to. Live View and movie modes share a wandering AF sensor area that can be positioned anywhere on the screen. I used the Live View mode on a tripod in a shaded area before sunrise and still found

'The new shutter-box design has really reduced the clatter of the mirror and shutter action'

the camera could focus where I wanted it. In movie mode, focus is quick and decisive enough that moving from one subject to another can be done smoothly, naturally and without hunting. The new direct access Live View and movie mode switch/button make getting these features up and running much easier than before, and consequently they will probably be used more. I found myself accessing the Live View feature a lot, as I was shooting upright landscapes from a low angle. With Live View on, the virtual horizon can be used, which saved me having to straighten my images post-capture on-screen or in software. Usefully, the horizon level is also available in the viewfinder, using the exposure bar to indicate tilting to the left or the right.

It's a shame to use Live View, as this

means you don't get to make the most of the 100% viewfinder. With a magnification of 0.94x the screen is big without being overpowering, and it's good to know that you can see everything that will appear in the picture. Despite the 100% viewfinder, the pentaprism housing has been kept relatively small and low profile.

Twin SD card sockets come into their own in a camera that shoots movie as well as stills, as it means you can keep the two separate and not have to wait for movie previews to load in your still image browser software when reviewing your pictures.

The D7000 seems a very promising camera, and we look forward to getting our hands on a full working model some time in October. As soon as we have one we'll bring you a full AP test. **AP**

In Live View mode the rear screen can display a virtual horizon to help keep the camera level. Note the absence of an AF button on the body's right-hand side





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1	Nikon D300 Body Condition = 4* - Bath	£799.00
2	Sony A200 + 18-70mm Condition = 4* - Bristol Horsefair	£229.00
3	Panasonic Lumix G1 + 14-45mm Condition = 5* - Winchester	£339.99
4	Canon EOS 5D Body Condition = 5* - Derby	£799.99
5	Canon EF 180mm f3.5 Macro USM Condition = 5* - Southampton High St.	£899.00
6	Nikon F2a + 50mm f1.8 Condition = 4* - Guildford	£299.00
7	Leica M8 Body Condition = 4* - Leamington	£1799.99
8	Fuji S5 Pro Body Condition = 4* - Manchester	£549.00
9	Panasonic GF-1 Condition = 4* - Norwich	£349.00
10	Leica 35cm f3.5 Summaron Condition = 4* - Salisbury	£289.00

PART-EXCHANGE A PLEASURE!

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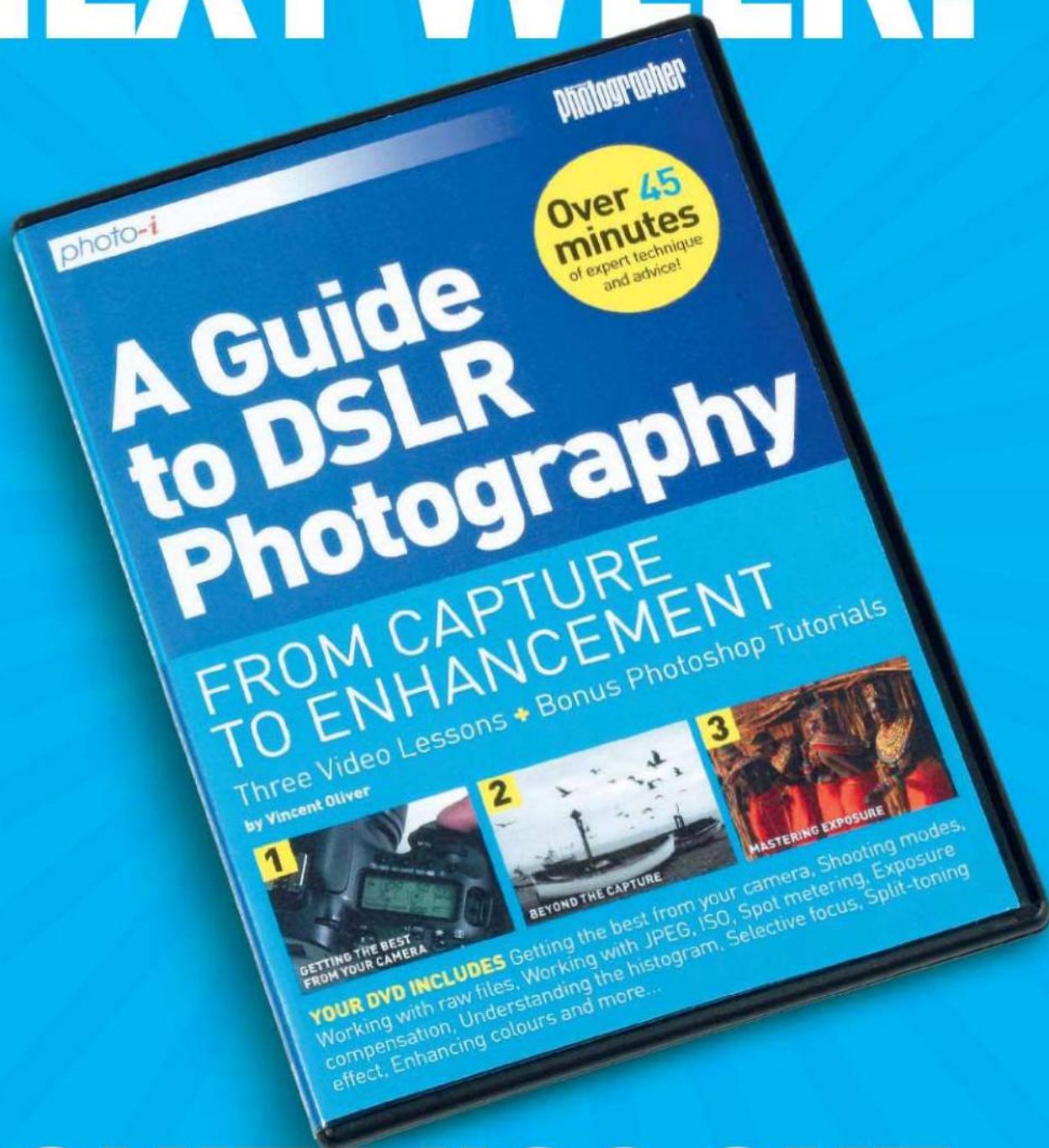
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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



© CARL WARNER

Food Landscapes

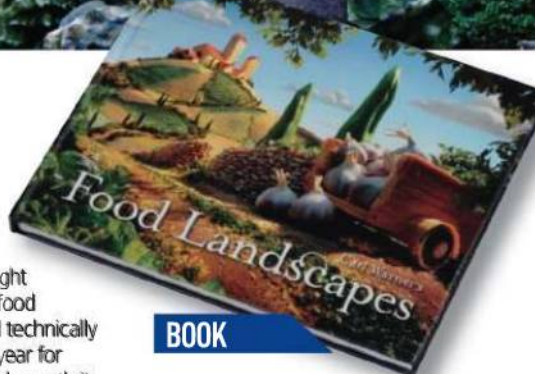
By Carl Warner
Abrams, hardback, 128 pages, £15.99,
ISBN 978-0-8109-8993-1



THERE are probably some puns to be made about playing with one's food, but we're going straight to the point: Carl Warner's exquisite food landscapes are some of the most visually arresting and technically impressive images we've seen. We waited patiently all year for Abrams to release his first book and the wait was entirely worth it.

While Warner's landscapes, composed entirely of fresh food bought from London's Borough Food Market, are bright and stunning compositions, what is perhaps most impressive about them is the meticulous process that goes into making the fore, middle and backgrounds that comprise his dioramas. These are often built and shot separately, as food begins to decompose over several days (see our interview with Carl in AP 5 April 2008).

Carl recreates all his finest foodscapes here in brilliant double-page spreads, but he also pays equal emphasis to their construction, which, frankly, is often more interesting. Carl provides sketches and behind-the-scenes views for each construction, which gives great insight into his creative process. At just under £16, this book is a bargain and a wonderful talking point to have on your coffee table – particularly during dull dinner parties.



BOOK



© CARL WARNER

www.photo-muse.blogspot.com



MUSE-INGS is a slightly different take on the photo blog format. Started in 2006 by

Tim Atherton, it eschews the usual take on techniques and overcoming obstacles to delve more deeply into what it is that inspires great images. From his reviews of seminal photo books and new releases to conversations with photographers, Atherton's writing is a close inspection of the creative process. It's sometimes intense, and some discussions may wander too far into their own derriere at times, but they are always thoughtful.

WEBSITE



EXHIBITION

What Lies Beneath The Surface

Guy Sargent. Until 30 September.
Rhubarb & Custard Photo Gallery,
4 High Street, Eton, Windsor, Berkshire.
Open: Mon-Sat 10.30am-5.30pm.
Tel: (01753) 676 404

THIS is your final week to catch the wonderful work of Guy Sargent at Eton-based Rhubarb & Custard Photo Gallery. Sargent's month-long exhibition is a study of landscapes and architecture and the constantly evolving nature of both. Inspired by European history and its changing

The Digital Photography Reference System

By Michael Freeman
(Comprises the books *The Art of Digital Photography*, *The Digital Camera Handbook*, *Digital Photography Workflow*, *Creative Image Editing and Special Effects*, *Pocket Guide to Shooting*, *Shooting tips and tutorial DVD*), Ilex Press, paperbacks in metal briefcase, £59.99, ISBN 978-1-905814-83-1



THEY SAY it is quality, not quantity, that counts, but here Michael Freeman has proved that it is possible to achieve both. In *The Digital Photography Reference System*, Freeman has produced a comprehensive kit for photographers to start taking more control over their image-making process. The first volume of the set, *The Art of Digital Photography*, explains how to create impact through composition and exposure, while volume two, the *The Digital Camera Handbook*, carries on to explain how digital

cameras function and how to use these to achieve certain effects. The remaining volumes then explain in detail how to manage and edit your images. Also included is a pocket guide for remembering camera settings, and a 50-minute DVD of tutorials.

Aimed at beginners, on the surface this may sound too basic for many AP readers, but Freeman's depth and engaging manner of writing provides a useful resource for photographers of all levels and abilities. This is extraordinary value for money, and probably a good item to add to your pending Christmas wish list.



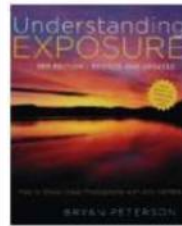
architectural styles, Sargent has trained his camera on the British landscape to see how the passage of time over thousands of years has changed its appearance (via glaciers, erosion and continental plates), much like how Europe's cultural evolution has changed its man-made structures.



It's a highly intriguing concept, if perhaps a little difficult to express fully in still images, but Sargent's pictures are nothing short of beautiful. Like paintings by the old European masters themselves, he relies on heavy tones and darker, moodier views to state his opinions.

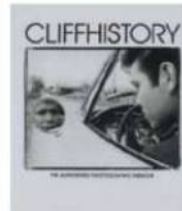
CONDENSED READING

A round-up of the latest photography books on the market



● UNDERSTANDING EXPOSURE

by Bryan Peterson, £18.99 You know when you see old film images from the '80s that have a strange luminescence to them, like postcards that have been sitting in the sun for a year? How do you recreate that effect digitally? Perhaps that should be Peterson's next book because he certainly has the image stock. That said, there are some good technical discussions in this guide.



● CLIFFHISTORY: THE AUTHORISED PHOTOGRAPHIC MEMOIR

by Robin Morgan and Amy Turner, £29.95 Sir Cliff Richard may be ageless, but his 'authorised photographic memoir' will take years off your life.



While some of the older candid photos are interesting, even fans will struggle with the recent low-res grab shots. It's worth noting that the authors' names are nowhere to be found on the cover.



● OFF-CAMERA FLASH: CREATIVE TECHNIQUES FOR DIGITAL PHOTOGRAPHERS

by Rod and Robin Deutschmann, £24.99 Apart from their wonderful surname, Rod and Robin Deutschmann are also great photographers. Stunning imagery backed with great step-by-step photos and succinct text makes this one of the most definitive guides we've seen on this subject.

● THE ORIGINAL COPY: PHOTOGRAPHY OF SCULPTURE, 1839 TO TODAY

by Roxana Marcoci, £35 Don't let the title put you off as there is nothing wooden about this book of sculpture. The images are fantastic on many levels. Victorian-era pictures depicting the erection of monuments boast historical value, while more contemporary pictures study the meaning of still life and humans as sculptures. Interesting stuff.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

POLES APART

How can two tests be so far apart? In AP 4 September, the Panasonic Lumix DMC-TZ10 was named by EISA as European Travel Compact Camera 2010-2011. Meanwhile, on 5 September, the *Daily Mail's* *Live* magazine rated it as one of the worst, and gave it only two stars. I await your reply with interest.

K Parry, Lancashire

Indeed, the worst type of journalism. There should be a law against people who don't know pretending that they do. Next week I shall present the AP guide to sandwich toasters – Damien Demolder, Editor



COMPLETE CONTROL

While I'm sure the argument about manipulating photos using image-editing software has been raging since the dawn of digital technology, I could not disagree more with Paul Hutchins (AP 4 September).

The raw file my camera produces is exactly that: the raw material from which I will produce my photograph. Unfortunately, my camera does not have the same dynamic range as the sight I have been blessed with, so it cannot reproduce scenes to the degree of accuracy that I would like. This is where Photoshop comes in. What Mr Hutchins refers to as 'cheating' is actually the processing stage of producing an image. Those people who prefer to shoot JPEGs have this processing done for them by their camera. I (like many others) prefer to do it manually so I have complete control over how the image will turn out. Whether that involves cropping, sharpening, boosting colour or contrast, adjusting levels or any other form of digital manipulation, it's done at my discretion – after all, it's my photo.

As Ansel Adams said, 'You don't take a photograph, you make it.' Indeed, Mr Adams was quite partial to a bit of dodging and burning, which must also be considered cheating by Mr Hutchins as it is altering the tonal range of the image. If cheating was good enough for Ansel Adams, then it is certainly good enough for me.

Stuart Kerr, Surrey

THE END OF THE AFFAIR

Farewell, Kodachrome 64. Ours was such a brief affair, but I had to know you before you left forever. With just two rolls and such a low ISO, it would only ever have been a summer romance. Now I will gaze at the fine transparencies of our shared memories – bluebells in the woods, Portmeirion in North Wales and the gardens of Easton Lodge in Essex, captured in jewel-like colours – and wonder what might have been.

Miriam Heppell, Essex

TIME TO FIGHT BACK

After reading in *News* (AP 21 August) about the disabled photographer being stopped by security guards at Liverpool's Echo Arena, I have reached the conclusion that photographers need to be very much more proactive – by which I mean that, when faced with security guards and the like challenging us *outside* their own specific area, which is illegal, we must fight back and challenge them, and if necessary call the police ourselves and allege harassment. We should also write to their managers and demand to know why their staff are acting illegally outside their property, and threaten legal action. I am sure that if just a few of us stood our ground and caused a great fuss, managers would ensure that their staff acted legally. We British are at times far too ready to bow down to perceived authority, but now is the time to fight back! This problem will *not* be resolved by being polite – we need to enforce our rights!

Norman Thirlaway, via email

What The Duck



Andy Rouse@AP

Thoughts from a wildlife photographer's world

Andy prepares for his trip to Alaska to photograph bears

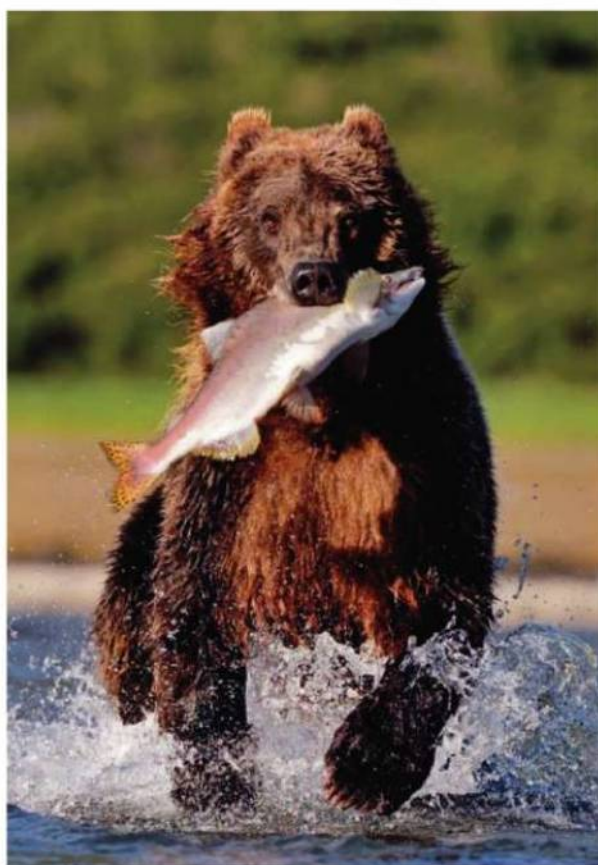
GOING ON A BEAR HUNT



ONCE I had the pleasure of sitting next to the actress Jamie Lee Curtis on a plane. The smile and those long legs will stay in my mind forever. Another time I listened to the ex-wife of actor Ted Danson going on about her philandering husband all the way to LA. Apart from these rare moments of aviation bliss, and those when I go on holiday, flying has become a chore for me. I'm now a veteran of more than 1,000 flights and the day when I am travelling to a far-flung location to photograph an unsuspecting critter is one I would always rather forget.

I am writing this while on the way to Alaska to work with grizzly bears for a few weeks. We are two hours out of Chicago, six hours gone and another two flights yet to go. I am bored. I chatted to Norris, one of my Explorers Club members on the trip, but now he is blissfully asleep. I guess it is my time to relax, too, as the past few days have been frantic. Couriers arrived with my new Páramo clothing, Avon Skin So Soft (the best insect repellent on the planet) and some shiny new wading boots. I had a mad idea that I wanted to try a low-angle, remote-triggered shot of a grizzly sniffing a camera, so I asked Nikon if the company could loan me something old and unwanted for a suicide mission. Nikon obliged and another courier arrived with a used D300.

As the days to the trip counted down I began to pack the main bags. I always lay everything out first, from undercrackers to gloves and outside layers so I don't leave anything behind. The electronics get special attention; I take a pair of all cables and test them out with the battery chargers before wrapping them in socks to protect them. No space gets wasted, as the insides of my wading boots are packed with wireless triggers, spare batteries and teleconverters. For this trip I have a small tripod, a Velbon Sherpa Pro, which is very light and does a great job of supporting a long lens provided you don't shoot above knee height. It will be perfect for this trip, since grizzlies are less threatened the lower you are. On top I will



BOTH PICTURES © ANDY ROUSE

The Cobra rucksacks used by Andy and two of his clients (right), which were ideal for the trip to Alaska in search of grizzly bears



mount a small Arca Swiss ballhead with a Wimberley Sidekick for the longer lens.

For this trip I used the latest prototype of my Cobra rucksack. The Cobra is not alone, either, as two of my clients have the other prototypes and I am proud in the lounge to see all three together. I am not an egotist, just someone who is proud of what British manufacturing can do. Yet now I am on my way and can look forward to two glorious weeks with one of my favourite animals, the grizzly bear. I am nervous and excited all at once. And that's not just because I have just seen Kylie in first class... or is it? **AP**



THE NAME Alaska comes from the Aleut word *Alaxsxaq*, a translation of which is 'the mainland' or,

literally, 'the object towards which the action of the sea is directed'. With a land area of 586,412 square miles (1,518,800 square kilometres), Alaska is by far the largest state in the USA. In fact, only 18 countries are bigger.

Alaska has nearly 34,000 miles (54,720 km) of tidal shoreline and myriad islands. The largest chain, the Aleutians, extends west from the southern tip of the Alaska Peninsula and contains many active volcanoes.

It is also estimated that Alaska has more than three million lakes, while marshes and wetland permafrost cover 188,320 square miles (487,747 sq km). Alaska also has half the world's glaciers, with more than 100,000 of them containing 16,000 square miles of glacial ice.

In terms of its wildlife, Alaska is a veritable photographer's paradise, teeming with iconic animals such as grizzly, Kodiak, polar and black bears, wolves, bison, caribou and moose. There are also many bird species, ranging from bald and sea eagles to plovers, puffins and kittiwakes. Coastal waters, rivers and lakes host whales, sea otters, salmon and trout.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Exciting things happen when the arts meet technology

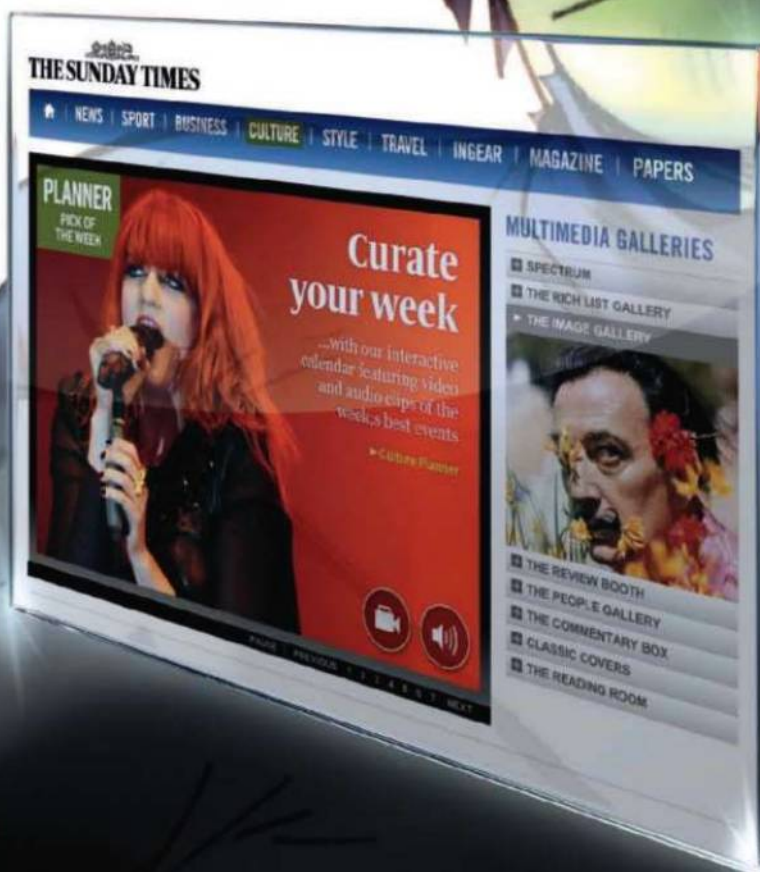
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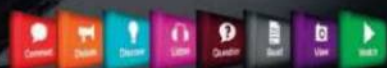
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PHOTO INSIGHT



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He will share his best press photography and reveal how he captures a subject in ways others haven't seen

Cathal McNaughton explains how to compose your subjects prominently and why post-production challenges the integrity of an image

AS A PRESS photographer, you have to be prepared to go anywhere at a moment's notice and be ready to take pictures no one else is taking while you're in a challenging and unfamiliar environment. Such was the case when I was sent to Helmand Province in Afghanistan. Many other media outlets and photographers were out there, so it was important that the images I captured told the story I had been sent to cover and yet were unlike all the other photographs people had already seen.

I was there to document the nascent Afghan national police force that was beginning to patrol the Lashkar Valley. The young officers were travelling through the region's many poppy fields looking for farmers who they suspected were producing heroin. There were a lot of great shots to be had while they were doing this, and I experimented with all sorts of portraits, wideangle views and action shots. Yet when I looked at the images later, they didn't strike me as something unique that would grab the reader's attention.

To make subjects stand out more and produce a stronger image, sometimes I think you have to compose things very prominently. By this I mean you need to make the subject either very small or very big within your frame. Exaggerating your subjects like this makes you look at them more closely, which in turn gets you thinking more about the context of their surroundings and the greater message.

In this case, with the Afghan policemen, I knew I had to give an impression of the territory that these three men were trying to patrol. To me, that was the heart of the

story. These three young guys were being asked to enforce new laws by patrolling a wide expanse of land that they could never have any realistic authority over.

The only way I could think to emphasise the vastness of the landscape was actually to make it black. As the light was falling I was able to frame the policemen as they stood in profile against the setting sun. I'd been out all day with them visiting various tribal leaders near the base we were staying at, and this was one of the last shots I'd taken before we retired for the evening. It had suddenly occurred to me that if I went wide

and framed the subjects small in the corner so they were facing left and looking out at the wide expanse of land, I could perhaps better show the impossibility of their task.

There's no light to the left of the policemen so I couldn't show the landscape even if I wanted to, but I thought that worked very well both aesthetically and in terms of the story. I tried a version of this shot that was a bit tighter, but I liked this one and the way that it emphasised the space.

To capture this shot, I stood at the bottom of a hill and the policemen were up on a ridge. They were spending the night there in

© CATHAL MCNAUGHTON

To see more of Cathal's photography, or to book a place on one of his workshops and field trips, visit www.cathalmcnaughton.com



what is one of the deadliest places on earth. Unless you're there you can't imagine the loneliness, so this was another element that I thought the sea of black empty space in the frame helped emphasise.

There was slightly more light than is suggested in this picture, but I wanted the sky to go as dark as possible so I could get a clean, two-dimensional silhouette. I shot the frame a very fast shutter speed and a small f-stop to make it go as black as possible. I also wanted the light to register around the men and no more than that. To do this, I again needed the fast shutter

speed to cancel out all the stray light bouncing around the frame.

I sound confident now, as if I had it all planned out, but really I only had a rough idea what I was doing at the time. When you're working off other people's actions it's difficult to plan too much, although I do try to be meticulous in my compositions. I compose all my pictures and do all the editing in-camera if possible, to save me having to do post-production because I'm actually not allowed to.

Through experience I knew the effect I was looking for and that I was able to

get it in this way. You can achieve this silhouette effect in Photoshop, but the reality is that you can capture a lot of those effects in-camera if you just take the time. Photoshop is a brilliant tool if used properly, but too often it's misused. I think that pictures lose a degree of integrity if you use too much Photoshop to alter their reality. In photojournalism, in particular, using software for even the most basic adjustments can bring your picture into question. For my own piece of mind, I like to shoot my pictures as loose and as raw as possible. **AP**

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AP's guide to Britain's best photo locations.
This week... **Saltburn-by-the-Sea**

INSIDER KNOWLEDGE



Need to know

How to get there

From the north or south follow the A19 and then take the A174 signposted to Redcar, Whitby and Tees Port. Once on the A174 follow the signs for Saltburn. When you come into the town, stay on the main road and you will come to a steep hill with 'S' bends. Go down the bank and there is a car park on the immediate left as you reach the seafront at the bottom. Park here and the pier is right in front of you.

Where to stay

Saltburn is a seaside resort town, so there are plenty of guest houses and hotels to choose from. For more information visit www.saltburnbysea.com.

Where to eat

Among the array of places to eat in Saltburn are several great fish and chip shops, including one right on the seafront next to the car park.

Don't miss

For picturesque walks, visit Saltburn Valley Gardens and Woodland Centre, near Rifts Wood. For information visit www.saltburnbysea.com/html/woodlandcentre.html.

Dennis Bromage

Age 35

Occupation Landscape photographer based in Teesside

Favourite locations Yorkshire coast, Lake District, the Highlands in winter and Cornwall in spring

Favourite photographers

Joe Cornish and David Noton

Approach 'My intention is never merely to create a photographic record of a place but to capture something of its essence and soul, to convey the mood of how it felt to be there at the precise moment the shutter was released'

Website www.dennisbromage.co.uk

SALTBURN-BY-THE-SEA is a lovely little Victorian seaside resort town at the northern extreme of the North Yorkshire coast, right on the edge of industrial Teesside. The resort was originally developed in the 1860s as a seaside getaway for the workers of the fast-developing ironstone and shipbuilding industries. The pier, which has had several incarnations over the years, first opened in 1869 and, after extensive renovations in the late 1990s, is the most northerly pleasure pier in the UK and the only remaining pier on the north-east coast. Apart from the pier, which makes a great subject in its own right and also acts as a portal into the North Sea with its vast expanse of water and sky, Saltburn-by-the-Sea also boasts a huge beach stretching all the way from Huntcliff at the east end to the mouth of the Tees almost ten miles to the north-west. The cliff features a variety of fossil formations. It is also home to several species of native and migrant birds. Elsewhere, a miniature railway and historic cliff lift dating back to 1884 link the formal Italian Gardens to the shore.



Sand and sky

Canon EOS 5D Mark II, 17-40mm, 5secs at f/16, ISO 50



At low tide, Saltburn is blessed with huge expanses of wet sand. The beach is like a giant wet canvas waiting to be painted with light. Pools of water are scattered across the sand and reflect the sky to create interesting mirror-like effects. Saltburn is one of the most reliable locations for a beautiful sunset I know, and from spring until autumn the sun sets at the far end of the beach. The sunsets, coupled with the ever-changing sand

patterns, make it an irresistible location for landscape photographers. I had been photographing the cliffs when I noticed the dramatic clouds rushing past in the sky behind me. The clouds are reflected in the pools of water, which themselves mimic the shape of the clouds. The pools of water give the image its impact, so I deliberately shot wide to emphasise those in the foreground. I've also tried to pick out the catchlights at the edges of the pools, which give definition.

Pier perspective

Canon EOS 5D Mark II, 17-40mm, 95secs at f/14, ISO 100



The pier can be a great spot to watch passing offshore storms, especially in winter.

Saltburn is in the rain shadow of the North Yorkshire Moors and I often find that the town stays dry while dark clouds and heavy downpours brew out in the North Sea. This was one such evening. I was standing on the eerily deserted pier while a huge rainstorm passed out at sea. I didn't want the pier to be the main focus of the image, so I kept my composition quite minimal. Instead, I framed my shot so the pier could function as a lead-in line, guiding the eye to the wild sky in the distance. As it started to get dark, the pier's floodlights began to illuminate the underside of the structure. These lighter areas also help to direct the viewer to the storm beyond. The contrast between the warm man-made lights and much colder, natural light emphasises the stark, almost sinister atmosphere of the image.

Golden cliffs

Canon EOS 5D Mark II, 17-40mm, 15secs at f/16, ISO 100



The cliffs along the North Yorkshire coast are rich in ironstone. It was this ore that fuelled the former shipbuilding industries further along the coast in County Durham and on the Tyne. Huntcliff, at the west end of Saltburn beach, is a great example of these iron-rich rocks. Standing 365ft (111m) above sea level, in summer it catches the full force of the setting sun. When the golden light hits the already rusty-coloured rocks, it sets the cliff on fire, turning it an almost unbelievable luminous orange. I didn't need to use any colour filtration for this image – the intense colours are as they appeared in the scene. The beach below the cliff is littered with a collection of photogenic rocks, rock pools and golden sand that make for great foreground detail. I tend to stand underneath the cliffs and try to pick out a rock pool with a reflection in it to double the impact.

Pier and sunset

Canon EOS 5D Mark II, 17-40mm, 10secs at f/16, ISO 50



I took this shot in midsummer as the sun was setting at its furthest northerly point, way out to sea. The position of the sun meant I could frame my shot so I was looking down the length of the pier, while hiding the sun behind one of the pier legs to avoid flare. The entire sunset appeared out of nowhere and was over in a matter of moments. On reflection, I might have composed the shot slightly differently to include more of the wet sand in the foreground, but once I had committed to the composition I had to stick with it or risk missing the scene completely. You can shoot the pier from so many different angles and on this occasion I decided to photograph from the sand looking up at the impressive structure. The pier makes an excellent subject because of the way it has been constructed. You can photograph straight through it and show the scene behind.

Reflected colours

Canon EOS 5D Mark II, 24-70mm, 5secs at f/16, ISO 100



In late summer and early autumn, the sun sets at the far end of Saltburn beach or just out to sea, silhouetting the pier. This makes for some great mid-ground interest and reflections in the vast expanses of wet sand. On this particular night, I'd been chasing storm clouds and rainbows across Teesside and had followed the advancing front to Saltburn. To my amazement, it settled right above the pier just as the sun crossed the horizon, and for a few brief moments turned the most amazing shades of red and orange. I ran across the beach and looked for a patch of wet sand to use as a reflection in my shot. I used the pier's silhouette to break up the sky and ground. If the sand had been dry, this shot would have been impossible – the sky is so bright you need the reflection to balance the composition. The wet sand therefore plays a critical role. Nature and man-made elements are directly juxtaposed.

Monochrome pier

Canon EOS 5D Mark II, 17-40mm, 3.2secs at f/16, ISO 100



The pier offers endless compositional opportunities. In this case, I opted to shoot from the deck, filling the foreground with the benches and using the rails on either side to lead the eye along the pier and out to the moody sky in the distance. I used the widest lens I had to exaggerate perspective and make the pier look really long, forcing the viewer to look further into the distance. I've used this shooting angle – with the pier extending outwards both left and right – on several occasions, and it always creates a strong image. There was hardly any colour in the sky here, and the pier was not colourful, so it made sense to convert the image to monochrome to bring out the moody sky and strong converging lines. Stripping away the colour gives the composition a graphic appeal.

Funicular railway

Canon EOS 5D Mark II, 24-70mm, 15secs at f/11, ISO 200 and a 2sec exposure for the bright face of the building



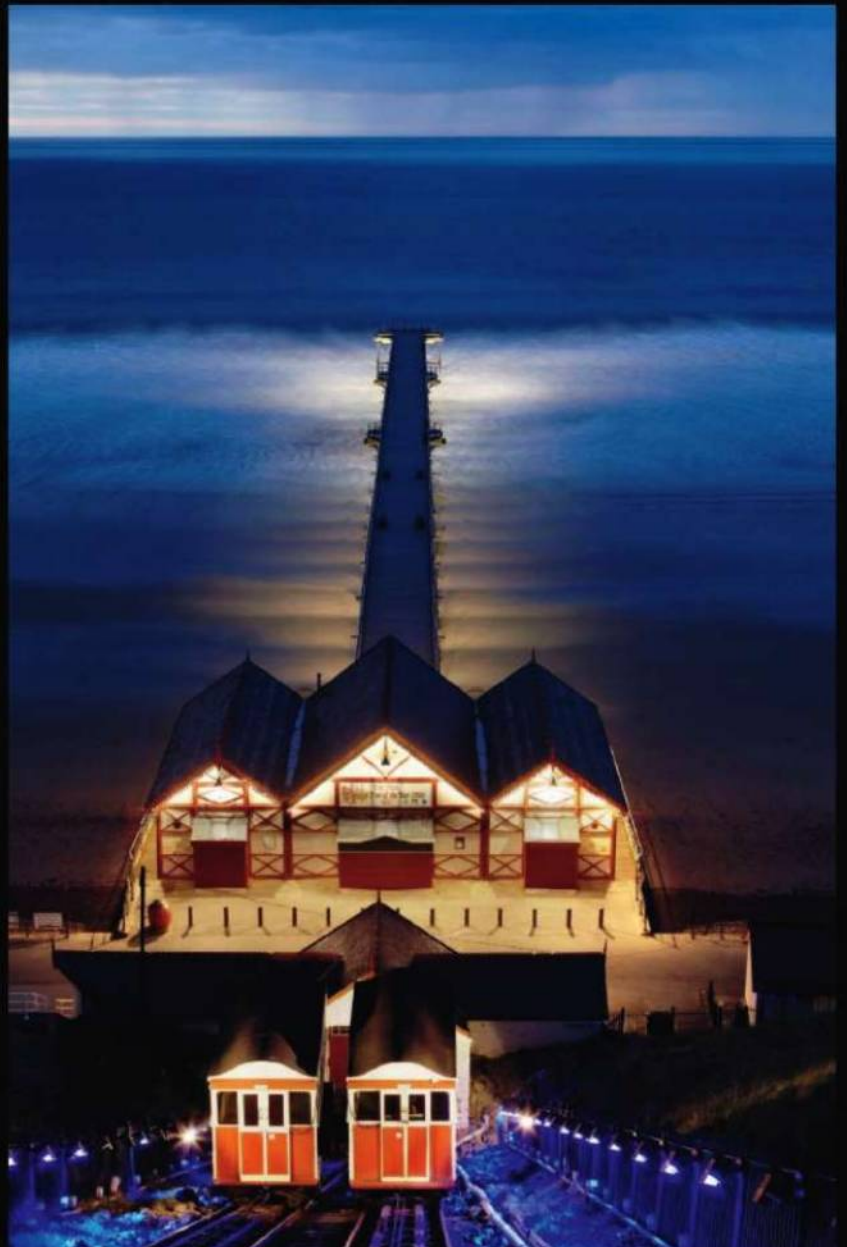
Above the pier is a water-balanced funicular railway built in the 1880s to transport tourists from the cliff-top hotels to the pier and promenade below. It still operates today and is now illuminated by neon blue floodlights, which make for really interesting, creative night shots.

On this occasion there was torrential rain lashing down out at sea, so I used the railway and floodlit pier to lead the eye out to the offshore storm. I needed two exposures to capture the brightly lit foreground and murkier sea and sky behind. My first exposure used an ND grad filter across the sky to capture the scene correctly, with only the lit building overexposed. I then underexposed by 2 stops to get a correct exposure for the building, and blended the two in Photoshop.

INSIDER KNOWLEDGE
The original settlement at Old Saltburn was the centre for local smugglers in the 19th century

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Sixties star



Brian Duffy was at the forefront of photography throughout the Swinging Sixties. Then one day he gave it all up. As the first retrospective of his work opens since his death, **Gemma Padley** speaks to Chris Duffy about his father's illustrious career

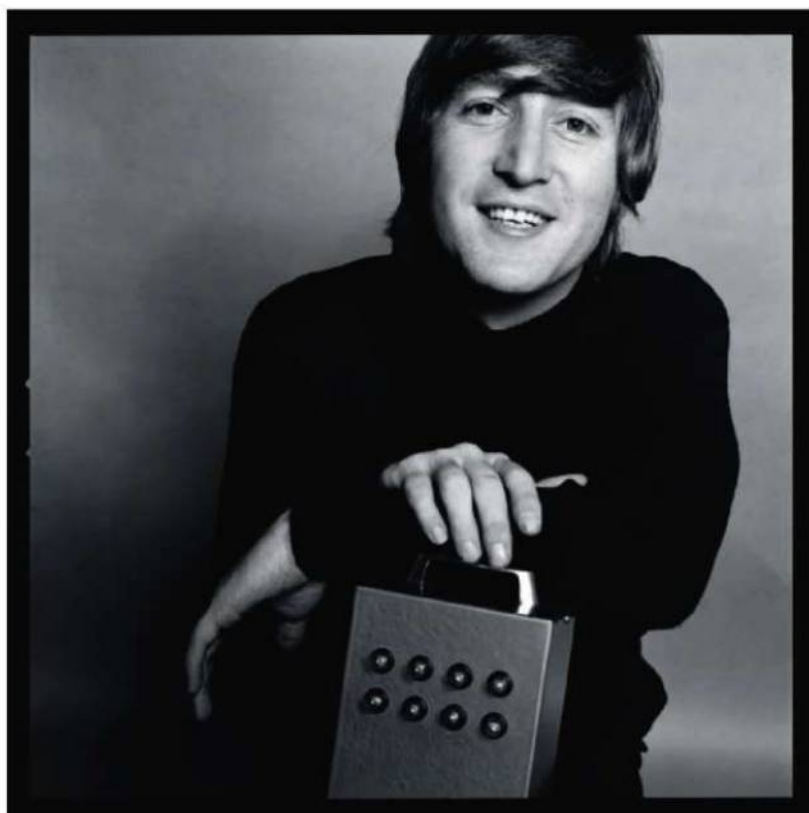
WILL there be a day when you set down your camera for good? If this seems an inconceivable thought, what about deleting all your digital files or destroying your transparencies – surely even more absurd? Yet this is exactly what photographer Brian Duffy did. In 1979, frustrated and disenchanted, Duffy gathered together his negatives and burnt them. Thankfully, a neighbour alerted the council, which stopped him before he could burn the lot, but he didn't pick up a camera again for 30 years. He turned instead to something completely different and started restoring antique furniture. Duffy died in May this year after suffering from the degenerative lung disease pulmonary fibrosis.

THE BLACK TRINITY

Along with his contemporaries David Bailey and Terence Donovan, Duffy had been a driving force in the world of fashion and commercial photography. The three, who

were dubbed the Black Trinity by Norman Parkinson, had torn up the photographic industry with their mischievous and defiant approaches to photography. 'I remember Bailey and Donovan coming round to the house and the three of them would discuss photography passionately for hours,' says Chris, Duffy's son. 'They had a real bond, but also had their own views on photography. They fed off each other's energy.'

What drove Duffy to destroy his archive is a mystery, but for the man who was instrumental in capturing the spirit of the Swinging Sixties, one day, enough was enough. 'Duffy had been taking pictures for 25 years and by that point I think he'd reached the limit,' says Chris, who catalogued the remaining negatives and now runs the Duffy Archive. 'He was doing work he didn't enjoy. Anyone in a creative business walks a line between art and commerce. You have to compromise if you want to make



Left: Jean Shrimpton, early 1960s

Right: John Lennon, 1965



Smirnoff vodka,
1978

money and I think he realised he'd come to the end of the line. He felt photography had reached a point where everything had been done before, so he gave it up and moved on to other things.'

STARTING OUT

Born in north London in 1933, Duffy studied painting at St Martins School of Art, but switched to dress design. He started his career as a photographer for *Vogue*

magazine in 1957, where he worked for six years, and went on to shoot for *Elle* magazine in France as well as a number of other popular magazines, including *Queen* and *Nova*. Photographing some of the biggest stars of the day, including Michael Caine, John Lennon and Terence Stamp, Duffy later moved into advertising and shot eye-catching, if rather surreal campaigns for Benson & Hedges and Smirnoff vodka. He created the now iconic cover image of David

Bowie for the album *Aladdin Sane* (see right) and shot several Pirelli calendars.

Chris, a former photographer and filmmaker himself, assisted Duffy from 1973-79. '[At home] he was always snapping and we have hundreds of pictures of us as kids,' says Chris. 'Duffy was a GP of photography in that he didn't specialise in anything. He was commercially successful but kept his passion for artistic photography. Certainly during the time I worked for him the work he did was very diverse, from editorial to portraits, and advertising to fashion. It was a period when photographers had their own studios and you could work on a whim. For a portrait shoot he might pull an Olympus Pen F half-frame camera from the cupboard or use a 10x8in large-format camera. He was very spontaneous. The pictures he liked most were always what he called "an accident". Today, photographers have to pre-plan everything.'

STYLE AND VISION

Always engaging with the sitter, Duffy's approach was a tactile one and conversation was a big part of the process. 'Duffy took away the feeling of being photographed,' says Chris. 'The sitter would be in conversation and not be aware any pictures were being taken. I look at some pictures and think, "How did he get that shot?" Duffy had a way of capturing people's natural expressions.'

With a meticulous nature and an eye for detail, Duffy enjoyed solving problems and was technically proficient. 'As a commercial photographer he was very technical and eclectic,' says Chris. 'He was a perfectionist and things had to be right. He never repeated or tried to do the same thing again. Photographers in the '60s had their own look, their own vision, and magazines and agencies came to them because they could deliver a specific look. Duffy's look was what it was – a personal viewpoint; his style is about composition, a metaphysical moment that is hard to describe.'

'When you look at the Benson & Hedges images today you wouldn't think they were anything unusual because with digital imaging you can create effects using Layers, but when Duffy was working as a photographer what you lit and saw in-camera was what you got. You had to have an in-depth understanding of lighting and different lenses, and that was a craft. Duffy was able to understand the technical side of the camera and the lighting he was using, and yet still had the ability to produce a picture that was infused with his character.'

PICKING UP THE CAMERA AGAIN

In a BBC 4 documentary earlier this year called *The Man Who Shot the Sixties*, Duffy took a picture for the first time in 30 years. In the programme he photographs actress and former model Joanna Lumley, who he had photographed many times during his career, and David Putnam, a film producer and his agent from 1966-1969.



Jaguar E-Type,
1960



ALADDIN SANE

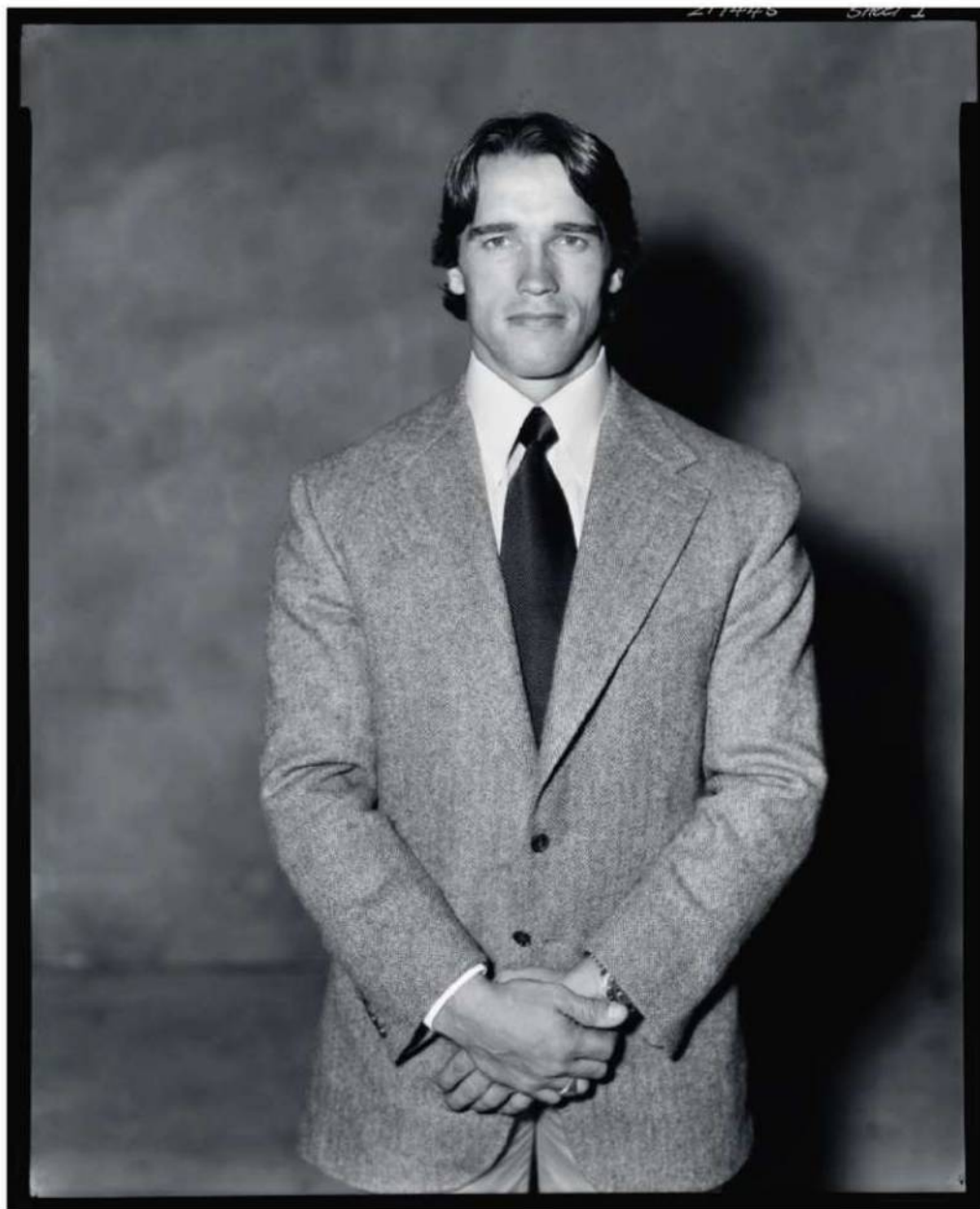
THE NOW iconic image of David Bowie for his *Aladdin Sane* album cover was produced using a printing method called 'dye-transfer'. It is a process for reproducing a colour transparency on a piece of gelatin-coated paper by photographing the original negative through red, green and blue filters. It was made popular by the Eastman Kodak Company in the 1940s. The company stopped making the materials in the early 1990s.

'Much like standard colour printing has

separations of yellow, magenta and cyan, the dye-transfer process utilised three individual layers that were merged together,' explains Chris. 'This gave a very vibrant colour print with more luminosity than the standard C-type print at the time. Duffy had used the dye-transfer process the previous year for a Pirelli calendar and it was expensive. The idea was to make the album cover as expensive as possible,' he continues. 'David Bowie's then manager, Tony DeFries, thought that if it cost the

record company a lot of money to make, they would have more incentive to promote the album.

'It is an image that endures. It has been reproduced all over the world. At the time no one knew it would become an iconic image. You can't put your finger on why one image stands out from the rest, although the simple background and shape may have played a part on this occasion. A work of art should always resonate with its audience.'



Above: Arnold Schwarzenegger, 1970

Right: *Vogue* fashion shoot, Florence, 1961

Far right: Benson & Hedges, 1977



For the shoot, he used a camera he had fashioned some years earlier from different camera parts and lenses. 'Duffy didn't make the shoot easy for himself,' says Chris. 'He used a camera he'd built from a Cambo X2-Pro view camera body with a Mamiya Press back and an array of arbitrary lenses that were built onto the front. As he said in the programme, looking through the lens 30 years on felt "just the same". He wanted to create a double exposure [which involved a number of stages to create] and it was a guessing game, but I think that was what intrigued and fascinated him about photography – he liked the unexpected. All great art has to take risks; you could come unstuck and end up with a pile of rubbish, but equally you could create something brilliant.'

THE EXHIBITION

In the exhibition, 45 colour and black & white images will go on display at the Lucy Bell Gallery in St Leonards-on-Sea, East Sussex. The images are a cross section of Duffy's work, ranging from his editorial work to the Benson & Hedges advertising campaign and iconic *Aladdin Sane* album cover. Some previously unseen work for French *Elle* will also be on display.

'When Duffy gave up photography, the negatives were boxed up and shifted from attics to cupboards under the stairs,' says Chris. 'I'd suggested he do something with the material for many years and in the summer of 2007 he agreed. He'd recently been diagnosed with an incurable lung condition and I think he realised it was important to do something with them. For two years I scanned and ordered the material and created a database [which was used to select the images for this exhibition]. I think it was interesting for Duffy to look at the material again after 30 years,' Chris adds. 'If you don't look at a picture for a few years you can find new elements you've never seen before.' **AP**

Duffy: The Third Man, A Celebration of the Work of Brian Duffy will be held from 28 September-16 November at the Lucy Bell Gallery, 46 Norman Road, St Leonards on Sea, East Sussex TN38 0EJ. Tel: 01424 434828. Website: www.lucy-bell.com. Open Tues-Sat 11am-4pm. Admission free. To see more photographs by Duffy, visit www.duffyphotographer.com

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1



1 Paul Whiting
Hampshire **43pts**
Canon EOS 5D Mark II,
70-200mm, f/11

◆ Paul, the 2005 winner of APOY, took this picture just after sunrise while climbing about 80ft up on the sand dunes at Mesquite in Death Valley, California. 'I saw the hikers pop down along the dune and luckily I had my 70-200mm lens on to reach out and capture their figures against the amazing shapes of the dunes,' says Paul. 'Normally I don't include people in the landscape, but on this occasion they gave such a fantastic sense of scale I felt they would enhance the image. I converted it to black & white to emphasise the lovely shapes of the dunes.'

Judges say There is so much to like about this visually arresting image. Paul's exposure has captured extreme contrast to abstract effect, while the inclusion of the hikers gives the image scale and a small dose of reality.



2





3 Deba Prasad Roy
Kolkata, India **39pts**
Nikon D90, 18-105mm, 1/100sec at f/5, ISO 800

◆ Deba captured this image on a holy festival day in Barsana, Uttar Pradesh, India. 'The festival is a fantastic cultural event for devotees of Goddess Rahika and Lord Krishna, which is observed by many in India,' Deba says. 'There are lots of colours on display, and I wanted to capture these. The festival is marked by singing and dancing, and people also throw coloured dust at each other, which seemed like a great opportunity to capture the spirit of the day.' **Judges say** Deba did well to seek out an overhead view, which gives us all the dramatic action and colour within one frame.



2 Alex Rosen
Lincolnshire **40pts**
Canon EOS-1Ds Mark II, 24-70mm,
1/200sec at f/11, ISO 100

◆ Alex, a structural engineer from Lincoln, took this shot at the end of a landscape and wildlife photographic holiday in Iceland. 'I'd extended my stay for a few days to tour around on my own and visited the Blue Lagoon, near Reykjavik, on my way back to the airport,' he says. 'I realised there was photographic potential while immersed in the steamy sulphurous water, so I went poolside and took a whole sequence of shots. You get an idea of the temperature from their beetroot-red faces!' **Judges say** Perfectly framed, Alex's image is humorous, beautiful and surreal. That he managed to get such a good exposure among all that white is also a feat.



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APOY 10

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

You took us around the world and back
again in our Wish You Were Here round

Paul Whiting, of Hampshire, wins first place in our **Travel** round of APOY 2010. Paul will receive Canon's PowerShot G11 compact camera, worth £569, along with an underwater housing, worth £209. The PowerShot G11 combines a 10MP high-sensitivity sensor, a 5x wideangle (28mm) lens, a full manual mode and a 2.8in vari-angle LCD. Paul will also receive Canon's Extender EF 1.4x II, worth £135, which increases the effective aperture of the lens by 1 stop and extends focal length by 1.4x. Also included is a Canon Conversion Lens Adaptor, worth £44. In total, the first-placed winner will receive prizes worth £980.

Our second-placed winner is **Alex Rosen**, of Lincolnshire, who will receive Canon's PowerShot S90, worth £439. The S90 lets users shoot quickly with a lens control ring to get superior low-light performance with a high-sensitivity 10MP CCD and f/2 lens. Along with full manual control and raw mode, it also features Dual Anti-Noise System. Also included is an underwater housing, worth £209.

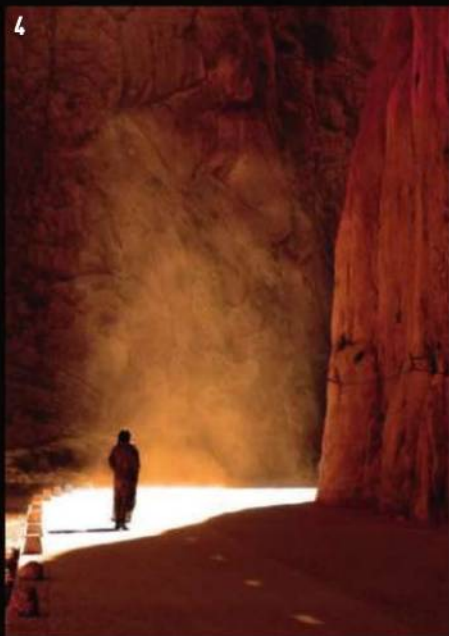
Deba Prasad Roy, of Kolkata, India, finished third in the round and receives Canon's 12.1MP PowerShot D10, worth £289. The D10 is ideal for outdoors, offering water resistance to 10m and shock resistance. It also features 3x zoom, optical IS and Scene Detection Technology. Also included is a D10 accessory kit with straps and covers, worth £109.

Amateur Photographer of the Year 2010

With just two rounds left to judge in APOY 2010, the competition is hotting up. There is a crowd of competitors all within points of each other on our leader board, and one false move could be another person's gain.

Sean Slevin again inches closer to number one, but **Martin Greškovič** and **Dan Deakin** keep pace with Top 50 finishes this month. Watch out for the results of our current round, **Wish You Were Here**, in AP 25 September.

1	Martin Greškovič	212pts	6	Ricardo Alarcon	139pts
2	Dan Deakin	198pts	6	Simonas Valatka	139pts
3	Sean Slevin	188pts	8	Dave Wilcox	119pts
4	Lee Jeffries	167pts	9	Adrian Hall	118pts
5	Paul Whiting	152pts	9	Phan Hien	118pts



4 Simonas Valatka Vilnius, Lithuania **38pts**
 Canon EOS 400D, 17-70mm, 1/250sec at f/6.3, ISO 800
 Todra Gorge, Morocco **Judges say** Simonas deftly pulled off a great exposure in what were tricky lighting conditions

5 Gary Telford Lancashire **37pts**
 Sony Alpha 700, 50mm, 1/1000sec at f/5.6, ISO 200
 'This chap seemed so bored by the lack of trade he was wishing people were there' **Judges say** Gary once again shows us his skill in taking wonderful candid street portraits

6 Martin Brown London **37pts**
 Nikon D80, 18-200mm, 1/50sec at f/4.2
 Religious procession in Old Delhi. 'The festivity was subsequently marred by a number of bombs placed in markets around the city' **Judges say** A stunning portrait. Martin has captured the emotion of the moment in the girls' expressions

7 Bálint Hudecz Budapest, Hungary **36pts**
 Canon EOS 50D, 18mm, 1/125sec at f/7.1, ISO 200
 People travelling by boat in the Mekong Delta, Vietnam **Judges say** Balint has shot from an interesting perspective and captured amazing depth of field

8 Gabor Bagics Budapest, Hungary **35pts**
 Canon EOS 400D, 10-20mm, 1/30sec at f/22, ISO 400
 Surfers on the beach at sunset in Portugal **Judges say** The light is fantastic, but it's Gabor's low angle that makes this image so interesting

9 Jenny Burrows Greater London **35pts**
 Nikon D100, 18mm, 1/250sec at f/8
 'Exploring Greenland's icebergs. This was the only time when we saw other human life' **Judges say** Jenny's excellent triptych captures the mood and desolation of the environment





10 Mark Massey Essex 34pts

Canon EOS 400D, 10-20mm, 1/200sec at f/11, ISO 100

'Couple seemingly disinterested in the Kjosfossen waterfall on the Myrdal-Flâm train line in the Norwegian fjords **Judges say** While a humorous image that makes us laugh, it's also quite a technical challenge that Mark has pulled off amazingly well

11 Shanon Moratti Drammen, Norway 34pts

Canon EOS 5D Mark II, 24-70mm, 1/400sec at f/10, ISO 250

Brooklyn Bridge, New York City **Judges say** There's so much to like here: the depth, use of lines, tonal range. Well done

12 Ceri Vale Caerphilly 33pts

Olympus E-510, 1/320sec at f/5.6, ISO 800

Delhi street scene **Judges say** We like Ceri's use of black & white, which gives the image a sense of timelessness

13 Ian Montgomerie Berkshire 33pts

Nikon D70S, 18-135mm, 1/750sec at f/5.6, ISO 200

Waterfall **Judges say** Ian has made great use of black & white to emphasise the contrast in the scene

14 James Valls Oxfordshire 33pts

Nikon F80, 50mm, 1/125sec at f/1.8, Ilford Delta 100

Young metal workers at Plaza Djemaa El Fna, Marrakesh, Morocco **Judges say** James has made great use of black & white to concentrate our attention on his subjects' actions

15 John Swannick Shropshire 33pts

Nikon D200, 18-70mm, 1/320sec at f/9, ISO 200

'Misty morning at Ohinemutu, the lakeside Maori village, in Rotorua, New Zealand' **Judges say** John's moody image is aided by the mist, soft tone and panoramic format

16 Marek Troszczyński London 33pts

Nikon D300, 12-24mm, 1/125sec at f/11

'Pedal-boat trip over Steinhuder Lake in Germany' **Judges say** Marek has taken what is usually a common snapshot composition and made it into a minimalist masterpiece. Well done

17 Sean Slevin Co Wexford, Ireland 33pts

Canon EOS 500D, 70-300mm, 1/250sec at f/11

'Out on the weekend' **Judges say** Another strong image from Sean, who has captured wonderful expressions in this street scene





18 Dibyendu Dey Choudhury Kolkata, India **32pts**
Nikon D80, 18-70mm, 1/125sec at f/3.5
Religious ceremony **Judges say** Dibyendu has captured nice patterns and symmetry in this well-lit shot

19 Lee Jeffries Greater Manchester **32pts**
Canon EOS 5D, 85mm, 1/1000sec at f/4.5, ISO 200
'Portrait of supermodel Carolyn Murphy on Santa Monica Beach' **Judges say** Lee has cleverly captured a reflection of this beach in the woman's sunglasses

20 Noel Toone Cambridgeshire **32pts**
Nikon D300, 18-70mm, 1/10sec at f/8, ISO 200
'Sunrise in Huangshan Mountains, Anhui, China' **Judges say** Noel has created a beautiful graphic image with lovely muted tones

21 Sarah Brigden Essex **32pts**
Canon EOS 20D, 70-300mm, 1/640sec at f/13, ISO 200
'The French Alps, high above Chamonix' **Judges say** Sarah captured a stunning exposure in what was a tricky high-key setting. We also like the tiny dot of bright colour from the paraglider in the upper right corner

22 Andrew Kaplan Berkshire **31pts**
Canon EOS 5D Mark II, 200mm, 1/3200sec at f/2.8, ISO 100
'Bicycles are a popular form of transport on Zanzibar' **Judges say** By framing his subject's body directly in the sun trail, Andrew has captured a crisp and exceptional silhouette

23 Brian Lavery Surrey **31pts**
Canon EOS 5D Mark II, 24-105mm, 1/60sec at f/8, ISO 400
Fruit sellers in Bangalore market, India **Judges say** Brian has composed this image well to emphasise the colours and patterns, but also frame his subjects

24 David Capel Bristol **31pts**
Canon PowerShot S90, 22.5mm, 1/320sec at f/4.9, ISO 100
'Communal washing area in Mumbai, India, where laundry from local hotels, restaurants and other businesses is taken' **Judges say** Wonderful lighting seems to illuminate the colourful fabrics in this great street shot



22



23



24



25



26



25 Adrian Brophy Hampshire
Canon EOS 40D, 10-20mm, 1/200sec at f/14, ISO 200
Chaweng Beach, Koh Samui, Thailand **Judges say** We like Adrian's use of a wide angle to illustrate the solitude and vastness of this idyllic location

30pts

28 Jean MacDonald Shropshire
Fujifilm FinePix F200EXR, 1/350sec at f/4.1, ISO 400
Wart Hill, near Craven Arms, Shropshire **Judges say** Jean's wonderful exposure has perfectly captured the magical nature of this morning forest scene

30pts

26 Dave Wilcox Essex
Canon EOS 40D, 70-200, 1/400sec at f/10, ISO 400
Sossusvlei, Namibia **Judges say** Beautiful light from a low sun has given Dave excellent shadows and saturation of colour to create an abstract version of this scene

30pts

29 Mark Crocker Bristol
iPhone with Hipstamatic App
A sea of yellow NYC cabs **Judges say** Congratulations to Mark for having the first iPhone image to crack an APOY Top 30. It's also a brilliant shot that is well composed

30pts

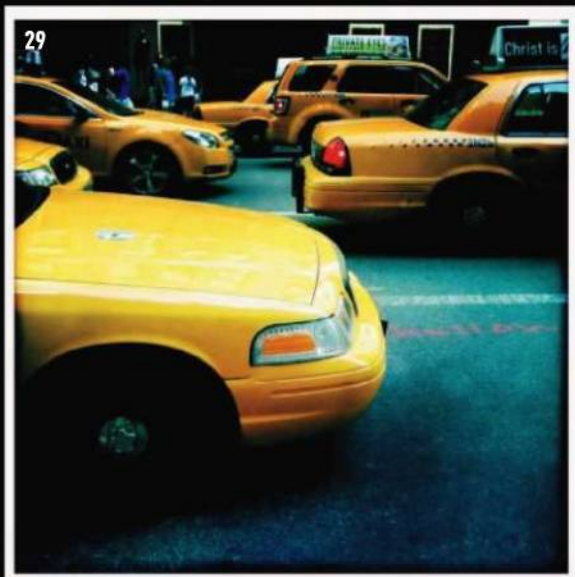
27 David Meredith Warwickshire
Sony Alpha 700, 10-20mm, 1/125, 1/200 & 1/80sec at f/6.3, ISO 200
Cromer Pier, Norfolk **Judges say** David has captured a classic location and made it timeless. We love his use of lines to add depth

30pts

30 Phan Hien An Giang, Vietnam
Nikon D70S, 18-70mm, 1/125sec at f/11, ISO 200
Rice paddies, Vietnam **Judges say** Stunning depth of field and composition. We love the silhouettes and foreground detail

30pts

29



30



Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH | CAMERA | PHOTOGRAPHER

Saigon Execution

Eddie Adams' shocking execution picture was one of the key images to galvanise the anti-Vietnam War movement, writes **David Clark**

ON 1 FEBRUARY, 1968, photographer Eddie Adams was on the streets of Saigon in South Vietnam to cover the Tet Offensive that had begun the previous day. This was a phase of the Vietnam War during which the National Liberation Front for South Vietnam (the NLF, which was also known as the Viet Cong) and the North Vietnamese Army launched a series of attacks on the forces of South Vietnam, the US and its allies.

Adams was 34 years old and working for the Associated Press. Earlier in his career he had worked as a combat photographer in the Korean War while serving as a US Marine. In 1965, he began covering the Vietnam War as a freelance photographer.

While covering events on this day, Adams met an NBC television crew who were on their way to film a minor battle in Cholon, the Chinese section of the city. He accompanied them and soon witnessed a prisoner in a plaid shirt, with his hands tied behind his back, being led onto the street by South Vietnamese police. Adams followed them.

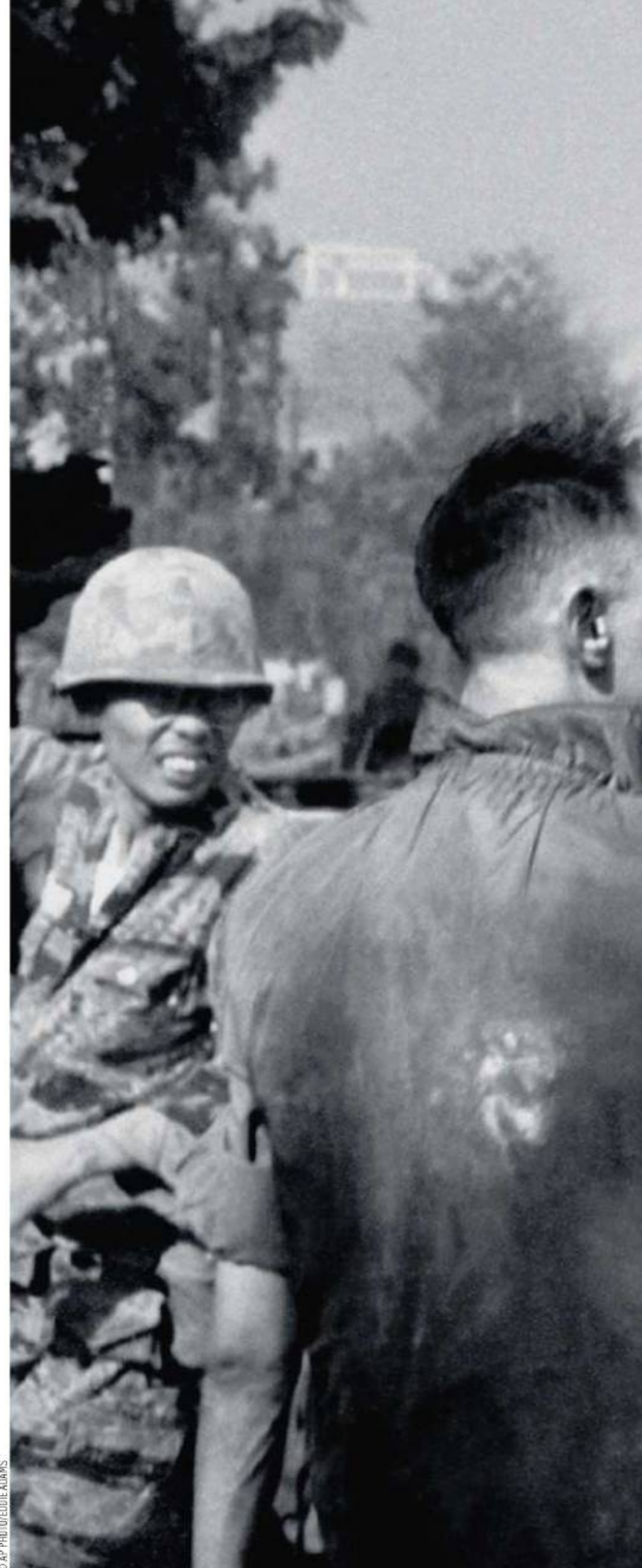
Events unfolded rapidly, as Adams



AP PHOTO/MURRAY L. BECKER

later recalled in an interview with fellow photographer Robert Farber. 'Out of nowhere to my left, this guy, we didn't know who he was, reached for his pistol and I thought he was going to threaten [the] prisoner,' he recalled. 'I had a 35mm lens on the camera and it was a full frame. He reached for his pistol, and as he reached for his pistol I took the picture.'

As Adams pressed the shutter release, the gun was fired. His extraordinary photograph, shot at 1/500sec, captured the exact moment of the prisoner's death, before the bullet had even left his head. After shooting a few more frames of the scene, Adams left. He didn't initially realise either the significance of the moment he had captured



© AP PHOTO/EDDIE ADAMS

Above left: Eddie Adams at the AP headquarters in New York, 1965

or the impact the picture would have.

'I thought absolutely nothing of it,' he said in another interview. 'I went back to the AP office and I dropped [the film] off. I said, "I think I got some guy shooting somebody." And I went to lunch. It was like, so what? It was a war... he was a prisoner, and he shot him. I might have done the same thing.'

The picture came to the attention of Horst Faas, then working on the AP picture desk in Saigon. 'Running my Nikon eyeball quickly over a roll of black & white film from Eddie Adams,' Faas later wrote, 'I saw what I had never seen before... the perfect news picture – the perfectly framed and exposed "frozen moment" of an event which I felt instantly would become representative of



the brutality of the Vietnam War.'

The executioner was later identified as Brigadier General Nguyễn Ngọc Loan, then Chief of National Police for the Republic of Vietnam. He was shown shooting Nguyễn Văn Lém, an NLF member who was alleged to have earlier killed a South Vietnamese army colonel, his wife and six children. However, the South Vietnamese vice president, Nguyễn Cao Kỳ, later said that Lém was not part of the Viet Cong military, but a high-ranking political official.

Whether Lém was guilty or not, the callous disregard for human life captured in Adams' image caused outrage around the world. Public demonstrations followed and many Americans began to seriously

question their country's military involvement in the region.

The picture won Adams a Pulitzer Prize for Spot News Photography and a World Press Photo award in 1969. However, the consequences of shooting the image were to haunt Adams for the rest of his life.

General Loan was forced to flee his homeland after the fall of Saigon in 1975. He later settled in northern Virginia in the US, and opened a pizza restaurant. However, he was forced to close the business in 1991 when his true identity was revealed. He died from cancer in 1998.

Adams always sympathised with Loan and later got to know him well.



'It was like, so what? It was a war... he was a prisoner, and he shot him. I might have done the same thing'

Above: South Vietnamese National Police Chief Brigadier General Nguyễn Ngọc Loan executes Viet Cong officer Nguyễn Văn Lém with a single pistol shot to the head in Saigon



PA PHOTOS/EDDIE ADAMS

➔ After Loan's death, Adams wrote a Eulogy for him in *Time* magazine. 'I won a Pulitzer Prize in 1969 for a photograph of one man shooting another,' he wrote. 'Two people died in that photograph: the recipient of the bullet and General Nguyễn Ngọc Loan. The general killed the Viet Cong; I killed the general with my camera.'

'Still photographs are the most powerful weapon in the world. People believe them, but photographs do lie, even without manipulation. They are only half-truths. What the photograph didn't say was, "What would you do if you were the general at that time and place on that hot day, and you caught the so-called bad guy after he blew away one, two or three American soldiers?"'

After Vietnam, Adams went on to carry out photographic assignments in many more wars and later he photographed some of America's most famous celebrities. He died in New York in 2004.

Although 'Saigon Execution' remains his most famous image, Adams himself was most proud of his photographs of 48 Vietnamese refugees who travelled to Thailand on a 30ft (9m) boat in 1977, but were not allowed to enter the country. The photographs are widely believed to have influenced the US government's decision to give asylum to around 200,000 South Vietnamese refugees in the 1970s and '80s.

'I would have rather won the Pulitzer for something like that,' Adams later remarked. 'It did some good and nobody got hurt.' **AP**

Nguyễn Văn Lém is escorted along a Saigon street by South Vietnamese forces shortly before he was executed

BOOKS AND WEBSITES

BOOKS

Vietnam by Eddie Adams, edited by his widow Alyssa Adams and published in the UK by Umbrage Editions, gives a comprehensive overview of Adams' coverage of the war.

WEBSITES

To see an interview with Eddie Adams talking about 'Saigon Execution', search for 'Eddie Adams' on www.youtube.com. A tribute to Adams, written by several of his colleagues, can be found on www.digitaljournalist.org/issue0410.

Events of 1968

5 January

Alexander Dubcek is elected leader of the Communist Party in Czechoslovakia and attempts political reforms in the country

8 January

Prime Minister Harold Wilson gives his approval to the 'I'm Backing Britain' campaign, aimed at boosting the economy. It encourages employees to work an additional half hour each day without pay

16 March

The My Lai massacre takes place in Vietnam, in which hundreds of unarmed Vietnamese civilians are killed by American troops

17 March

An anti-Vietnam War demonstration in London's Grosvenor Square erupts in violence, resulting in 200 demonstrators being arrested and 91 people injured

4 April

American civil rights leader Martin Luther King, Jr is assassinated at the Lorraine Motel in Memphis, Tennessee

5 June

Robert F Kennedy, the democratic candidate in the US Presidential election, is shot at the Ambassador Hotel in Los Angeles, California. He dies from his injuries a day later

20-21 August

Czechoslovakia is invaded by around 200,000 Warsaw Pact troops and 5,000 tanks. The invasion ends the 'Prague Spring' of political reform

5 November

In the US Presidential election, Republican Richard M Nixon defeats the Democratic candidate, Hubert Humphrey

24 December

Apollo 8 astronauts Jim Lovell, Frank Borman and William A Anders are the first people ever to see the far side of the Moon

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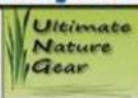
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Stoway Charger Tidy

£7.99 for three

For information and to order visit www.stoway.co.uk or call 0800 6102 104

EVEN though I wrap cables up neatly before putting them in my bag or in a drawer, they always seem to manage to become entangled when I retrieve them. I was therefore delighted to receive a Stoway Charger Tidy pack to review.

The principle is simple, as you just push the three prongs of the charger plug into the Tidy's centre and then wind the cable around before pushing the peg across to hold the lead in place. The cable is kept neatly wound until it's needed, when the Tidy is simply pulled off the plug. Helpfully, six labels are supplied to identify the chargers stored.

I found that the Tidy works well with the thinner cables that are commonly used for mobile phone chargers. However, it can only accommodate about one metre, or half that length of thicker leads like the one supplied with the Canon EOS 7D. I hope Stoway will develop a larger unit for these cables. **Angela Nicholson**

Amateur Photographer
Good storage solution for chargers with thin cables
★★★★☆

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Seagate FreeAgent GoFlex Ultra-portable drive

£74 (500GB capacity)

For more information visit www.seagate.com

SEAGATE took a fresh look at hard-drive construction when it came up with the FreeAgent GoFlex range to make its external hard drives more versatile and easier to upgrade. Although it looks just like many other portable hard drives, the FreeAgent GoFlex Ultra-portable drive is in two parts: the storage part and the interface adapter. This allows the drive to be used with different interfaces when an (optional) alternative adapter is connected. The unit is supplied with a USB 2.0 adapter, but USB 3 (around £15.99), eSATA (£10.99) and FireWire 800 (£20.99) devices are available, so the drive can still be used if you upgrade your computer or switch between different machines.

In use, the Ultra-portable drive is like most other hard drives, but it comes pre-loaded with backup software and is compatible with Seagate's other GoFlex devices, including the TV HD Media Player and Net Media Sharing Device. With the supplied USB 2.0 connector, it took 43 seconds to write 1GB (75 images) from the drive to my PC and 59 seconds to write the same images from my PC to the drive. **Angela Nicholson**

Amateur Photographer
Great portable and upgradable storage
★★★★☆



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon PowerShot S95

Canon's replacement for its PowerShot S90 is a pocket-sized compact offering 'advanced' manual controls and low-light performance.

AP 2 October

Sony Alpha 33

Breaking from convention, Sony's latest SLR-style camera offers an EVF and a translucent mirror for faster focusing.

AP 9 October

Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

October

Nikon D3100

At last, a Nikon DX-format DSLR with more than 12 million pixels. We put the D3100 through its paces.

October

Canon EOS 60D

Canon's replacement for the enthusiast-level EOS 50D has 18 million pixels, a variangle screen and Full HD video.

October



Professional Photographic Products

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examples:

Photo Rag 308gsm

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Panasonic Lumix DMC-LX5

Panasonic's Lumix DMC-LX5 features an improved sensor design and an increase in zoom magnification.

Richard Sibley finds out whether the improvements make it the perfect compact camera

Richard Sibley
Technical writer



FOR AN enthusiast photographer, the lack of manual control when using a point-and-shoot compact camera can be frustrating. Thankfully, the latest in Panasonic's LX range is aimed at those photographers who demand more from a compact camera than just the ability to point and press the shutter.

In fact, as Panasonic's flagship compact camera, the Lumix DMC-LX5 comes with a full array of exposure and metering

controls that one would usually expect from a DSLR. Consequently, the LX5 is a 'serious' compact camera, designed to be used when the weight and size of a DSLR is a burden.

The LX5 is the fourth in the LX series, following on from the LX3, which was released in 2008. That may seem odd, but Panasonic, like other Japanese manufacturers, does not use the number 4 in its designations. This is because the number is considered unlucky in Japan, due to it being pronounced the same way as the word for 'death'.

There are a number of ways in which the LX5 improves upon its predecessor. First, the focal length has been increased from a 24–60mm equivalent optic in the LX3 to a 24–90mm equivalent in the LX5.

AT A GLANCE

LUMIX DMX-LX5 COMPACT CAMERA

- 10.1-million-pixel CCD sensor
- 24–90mm (equivalent) f/2–3.3 zoom
- 1280x720-pixel HD video capture
- ISO 80–3200 with ISO 6400–12,800 extended settings
- Street price around £430 (price varies greatly)

Importantly, the maximum f/2 aperture has been retained, although this is reduced to f/3.3 at the 90mm focal length.

While the 10.1-million-pixel sensor of the LX5 is of the same resolution as its predecessor, Panasonic has revised its design to improve performance in low light and to increase the camera's dynamic range.

There have also been changes to the build and handling of the camera, with an improved grip and direct video record button. Finally, the LX5 has a port beneath its hotshoe that allows the connection of the Panasonic DMW-LVF1 electronic viewfinder, which is more commonly paired with the Panasonic DMC-GF1 Micro Four Thirds camera.

Although the image quality and features of Panasonic's LX range means these cameras are often compared to Canon's PowerShot G-series models, they are actually quite different propositions. The LX5 is substantially smaller than the G11, and is pocketable. I was therefore keen to find out whether it could be the ideal enthusiast compact camera.

FEATURES

With a 10.1-million-pixel, 1.63in CCD sensor, the Panasonic Lumix DMC-LX5 has the same resolution as the LX3, although it has undergone some improvements to the construction of the sensor and the signal processing. This has been achieved by increasing the charge capacity of the Vertical Charge Coupled Device (VCCD) and that of the photodiodes. The micro lenses above the photosites have also been made larger to direct more light onto them. By doing this, the performance of the sensor should be more efficient in both low and bright light, resulting in a greater dynamic range and less amplification noise.

Despite the newly designed sensor, the standard ISO sensitivity range remains at ISO 80–3200.

However, the LX5 does have an extended range of ISO 6400–12,800, although images captured at these settings are at a greatly reduced resolution of three million pixels.

The 10.1-million-pixel sensor is capable of producing images that measure 3648x2736 pixels in its native 4:3 aspect ratio. Images can be saved as JPEG files, as Panasonic RW2 raw files, or both simultaneously, which should prove popular with enthusiast photographers. Like the LX3, the LX5 can also record JPEG images in 3:2 and 16:9 aspect ratios, but new to the LX5 is the square 1:1 format.

As previously mentioned, the other major addition to the LX range is the new Leica DC Vario Summicron 3.8x, 24–90mm equivalent zoom lens. This new lens unit comprises ten elements in nine groups, which includes three aspherical lenses that Panasonic claims provide a 30% improvement in resolution and a reduction in chromatic aberration compared to the lens of the LX3.

As you would expect from Panasonic's flagship compact camera, the LX5 has full manual exposure control, as well as aperture and shutter priority modes. For less demanding photographers there is a full complement of automatic exposure settings, including intelligent Auto (iAuto), which detects what you are trying to photograph and changes the scene mode and settings accordingly.

With a range of features that would look impressive on a DSLR, the LX5 has a specification that will appeal to many photographers looking for a compact camera.

8/10

BUILD AND HANDLING

At first glance the Lumix DMC-LX5 appears to be largely unchanged from its predecessor, but there have been a few tweaks to improve the camera's handling. Most notably, the handgrip has been redesigned and, although not much thicker, it is wider and has a more contoured rubber grip, which makes it more comfortable to hold.

A direct video record button has also been added and is situated next to the shutter-release button, on the top-plate of the LX5. The Quick Menu joystick switch has been removed and replaced with a simple button, but a clickable scroll wheel has been added to allow exposure settings to be quickly changed. The addition of this scroll wheel should please most photographers, as it again gives the LX5 a similar feel to changing the exposure settings of a DSLR.

The only other noticeable change to the camera body is the addition of the port below the hotshoe, which allows the connection of the DMW-LVF1 EVF, which is the same as that used on the Panasonic GF1. So far, the viewfinder is the only accessory listed as compatible with the socket. The hotshoe itself allows any of the current range of Panasonic flashguns to be used with the LX5. However, due to the size

Facts & figures

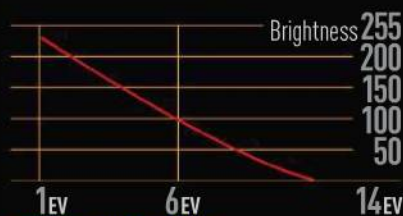
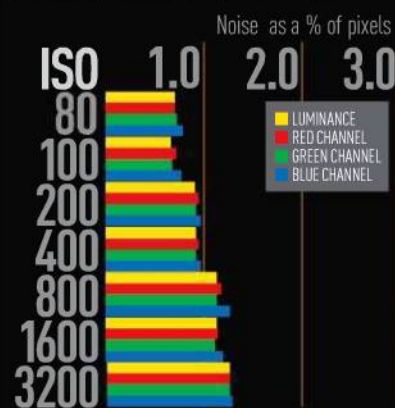
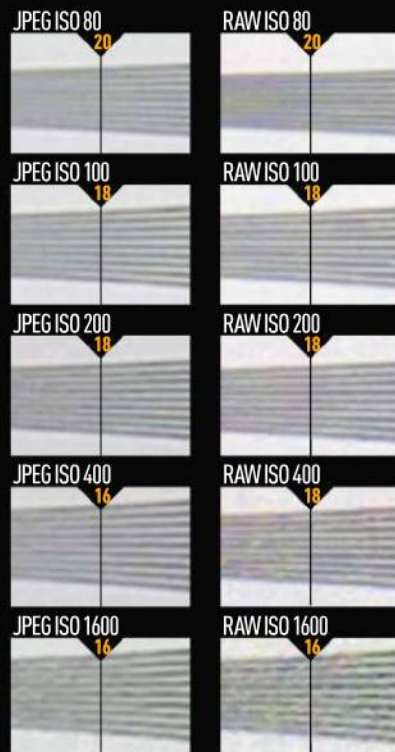


RRP	£449.99
Sensor	1/1.63in CCD with 10.1 million effective pixels
Output size	3648x2736 pixels (4:3 aspect ratio)
File format	JPEG, and raw+JPEG simultaneously
Compression	Two-stage JPEG
Colour space	sRGB
Shutter speeds	60-1/4000sec in manual mode
Max flash sync	1/2000sec
Lens	Leica DC Vario-Summicron 5.1-19.2mm f/2.0-3.3 (24-90mm equivalent)
ISO	ISO 80-3200, ISO 64-12800 at 3-million-pixel resolution
Exposure modes	Program, aperture/shutter priority, manual, iA, two custom modes plus 24 'scene' presets
Metering system	Intelligent multi-segment, centreweighted and spot
Exposure comp	Manual ±3EV in 1/3EV steps
White balance	Auto, 5 presets (all adjustable), 2 custom settings, plus Kelvin adjustment
Drive mode	Single, continuous 2.5fps for 5 images in standard mode, up to 10fps in Speed Priority mode or 6fps in Image Priority mode (both only 3-million-pixel resolution)
LCD	3in LCD with 460,000 dots
Focusing modes	Normal, macro AF, quick AF, continuous AF, one-shot AF, AF area select, AF tracking, plus manual
AF points	Up to 713 selectable depending on size and AF mode
Colour modes	9 film modes plus 2 user-defined and multi-film mode, 10 colour modes plus custom mode
Viewfinder	No, optional EVF or optical viewfinder
AF assist	Yes
DoF preview	No
Hotshoe	Yes
Built-in flash	Yes – GN 7.2m @ ISO 100
PC socket	No
Cable release	No
Video	Up to 16:9 aspect ratio (1280x720 pixels), 30 or 25fps (AVCHD Lite or Motion JPEG)
Memory card	SecureDigital/MMC, SDHC, SDXC
Power	Rechargeable Li-Ion
Connectivity	USB 2.0 Hi-Speed
Weight	233g (without battery or card)
Dimensions	109.7x65.5x43mm

Panasonic UK Ltd, Panasonic House, Willoughby Road
Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852
www.panasonic.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured at the long end of the zoom (66mm). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.



of the camera, the small DMW-FL220 is the most suitable.

Along with the tweaks to the camera's body comes an increase in size and weight, although they are quite insignificant and the LX5 is still small enough to fit in a jacket pocket. Overall, the build quality of the LX5 is very high, with a solid metal body and well-defined buttons.

Switching between the various exposure modes is made simple through the use of a control dial on the camera's top-plate, and the Quick Menu button makes it easy to access shooting settings. Changing the ISO sensitivity is made easier by having its own dedicated button, and there is also a customisable FN (Function) button that can be programmed to directly access other settings, such as the white balance.

8/10

METERING

Despite having both centreweighted and spot metering, the LX5 will probably spend most of its time set to its evaluative metering mode. This is no bad thing as I found the evaluative metering produced good exposures in all but a very few situations. In fact, I only had to use centreweighted or spot metering when there was an extreme highlight in the image that was completely burning out.

For most subjects a slight tweak of the exposure compensation by 0.3–1EV was all the adjustment needed to give the exposure I required. This is easily done by pressing the dial on the rear of the camera, then turning the dial either left or right to increase or decrease the metered exposure. Very bright skies do tend to be a little burnt out in some scenes, requiring a slight adjustment to underexposed images, and conversely, images taken in very overcast conditions are quite dark and need slight overexposure. However, on the whole, in various different lighting conditions both inside and out, the LX5 produces well-exposed images.

Like other models in the Lumix range, the LX5 features an Intelligent Auto (iAuto) mode that detects what is being photographed and changes the scene

mode and exposure settings accordingly. For example, when photographing a flower, the LX5 detects that the focus point is very close and switches to macro mode. In this mode the aperture is opened to create quite a shallow depth of field.

Similarly, iAuto mode can detect whether you are trying to take a landscape or portrait and switch the scene modes appropriately. I found that the iAuto mode picked a suitable scene mode on all but one occasion, where it thought a circular flower bed was a face. Even so, the exposure was still almost perfect. So, with a variety of manual and automated exposure and metering modes, the LX5 can be as simple or as complex as you wish to make it.

8/10

AUTOFOCUS

There are a number of different autofocus modes in the LX5 and the camera is capable of capturing all but the fastest moving subjects in focus. In its most basic AF mode, one of up to 713 points can be selected. The size of the AF point can also be adjusted to one of four different sizes, with the smallest size allowing for precise details to be accurately focused on.

For subjects moving at moderate speeds, such as a child running, the AF tracking mode can be used. To use this mode, an AF point is selected over the part of the image upon which you wish to focus. If this subject moves, the AF point will also move, tracking and focusing on the subject as it travels around the scene.

The face detection mode will also prove very useful during social occasions. When in this mode, the LX5 automatically detects faces in the scene and then prioritises focus on them. Not only this, but the LX5 has a face recognition feature whereby you can program the camera to recognise particular faces in a scene. When the camera 'sees' these faces, it prioritises them above any other faces, which is useful when wanting to focus on someone in a crowd.

I found that the AF of the LX5 performs very well, quickly focusing in bright conditions, but also performing well in low

The 24–90mm focal length is great for social occasions and holiday photographs, with the 24mm end perfect for landscapes

light. Manual focusing is a little more difficult. Although manual mode does have a magnified view, it could be of a slightly better resolution to aid absolutely critical focusing.

Even in low light the LX5 focuses accurately and quickly, with the rear of the screen increasing in brightness to allow you to more accurately compose the image and choose the point of focus.

8/10

DYNAMIC RANGE

Our dynamic range tests confirm that Panasonic has improved the dynamic range of the LX5. With a measured value of 12.5EV, the dynamic range is very impressive for a compact camera, but the shape of the 'curve' is interesting as it isn't actually a curve, but more of a line.

In practice, the dynamic range of the LX5 is noticeable in sky detail. Although it doesn't prevent some images having burnt-out highlights, it does mean that bright blue skies are slightly darker than on other compact cameras.

Similarly, I have found that a lot of detail can be recovered from very dark shadow areas by increasing the brightness of JPEG files in Camera Raw by up to 3EV. At ISO 400, chroma noise is slightly visible when the brightness is increased, but it is good to know that there is some room for adjustment of these shadow areas.

9/10

RESOLUTION, NOISE AND SENSITIVITY

With a 10.1-million-pixel compact camera sensor, the LX5 performs quite well, managing to resolve to just over 20 on our resolution test chart when the sensitivity is set between ISO 80 and 200. By ISO 400, detail resolution begins to drop and at ISO 800 the sensor can resolve up to 18. The maximum sensitivity before the resolution drops is ISO 3200 and even at this point the LX5 still resolves up to 16.

Colour noise is well controlled throughout the entire sensitivity range, but luminance noise is



FEATURES IN USE 10.1-MILLION-PIXEL, HIGH-SENSITIVITY CCD SENSOR

LIKE many other compact camera manufacturers, Panasonic has decided not to add more photosites to the sensor of the LX5, keeping it at the same 10.1-million-pixel resolution as the LX3. Instead, the aim of Panasonic's engineers has not been to improve the image quality, but to improve the way that the light is captured and then used.

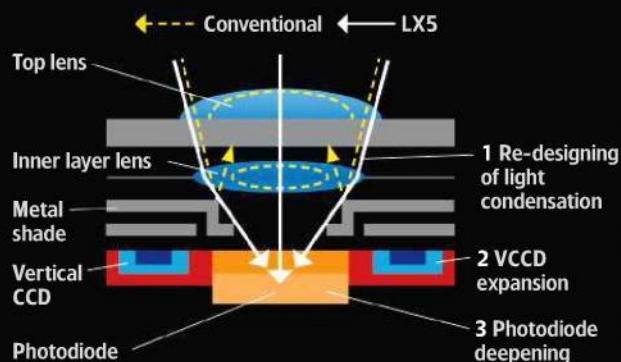
The first change Panasonic has made to the sensor is to increase the size of the lenses over each photosite. Doing this means more light can be captured and directed onto the photodiode,

as can be seen in the diagram below. The photodiodes themselves have also been made larger, which increases the amount of signal charge (created by the captured light) that can be stored. With more light, or photons, being captured, the photodiodes' dynamic range, low-light performance and image noise can all be improved.

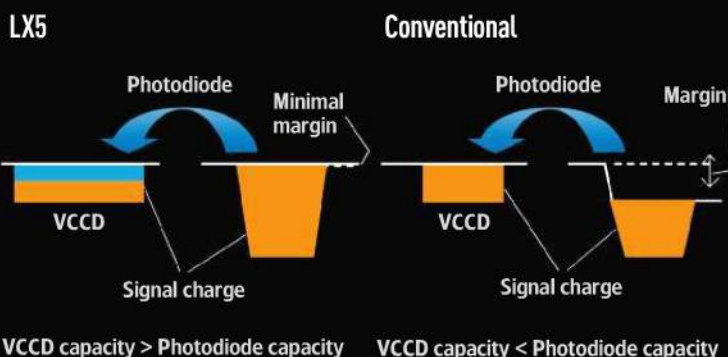
The signal charge created by the photodiodes is then transferred to the Vertical Charge Coupled Device (VCCD), which has also been made larger in the LX5. The ability to hold more

charge before the VCCD reaches capacity should also result in an improved dynamic range in comparison to other similarly specified sensors. Panasonic claims that the improvements to the sensor include an 'expansion' of dynamic range by increasing the sensitivity by approximately 31% and the saturation by approximately 38% compared to the LX3. Although we didn't have an LX3 available at the time of testing, our dynamic range and noise tests show that, particularly at low ISO sensitivities, the LX5 lives up to Panasonic's claims.

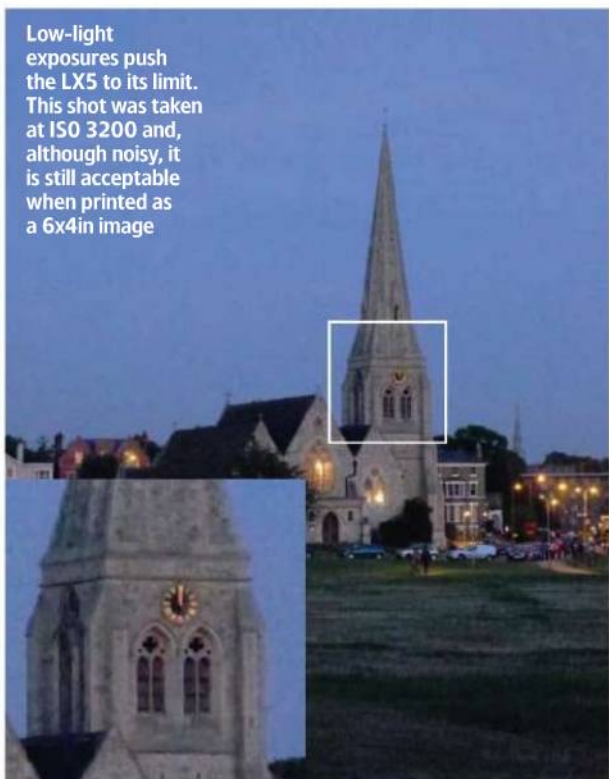
The improvement of on-tip lens design



VCCD expansion and photodiode deepening



Low-light exposures push the LX5 to its limit. This shot was taken at ISO 3200 and, although noisy, it is still acceptable when printed as a 6x4in image



'The colours themselves are particularly well rendered straight from the JPEG files, with a pleasing level of saturation and contrast while still looking natural'

visible at ISO 200 and above, and becomes progressively more obtrusive. In its default setting, the noise reduction is quite strong at ISO 1600-3200 and gives images a characteristic smudged appearance.

The shortcomings of the LX5 are fairly typical of a compact-style camera, but the fact that it has a usable sensitivity range of ISO 80-800 means that its image quality is around 1EV better than most other similar compact cameras on the market.

28/30

WHITE BALANCE AND COLOUR

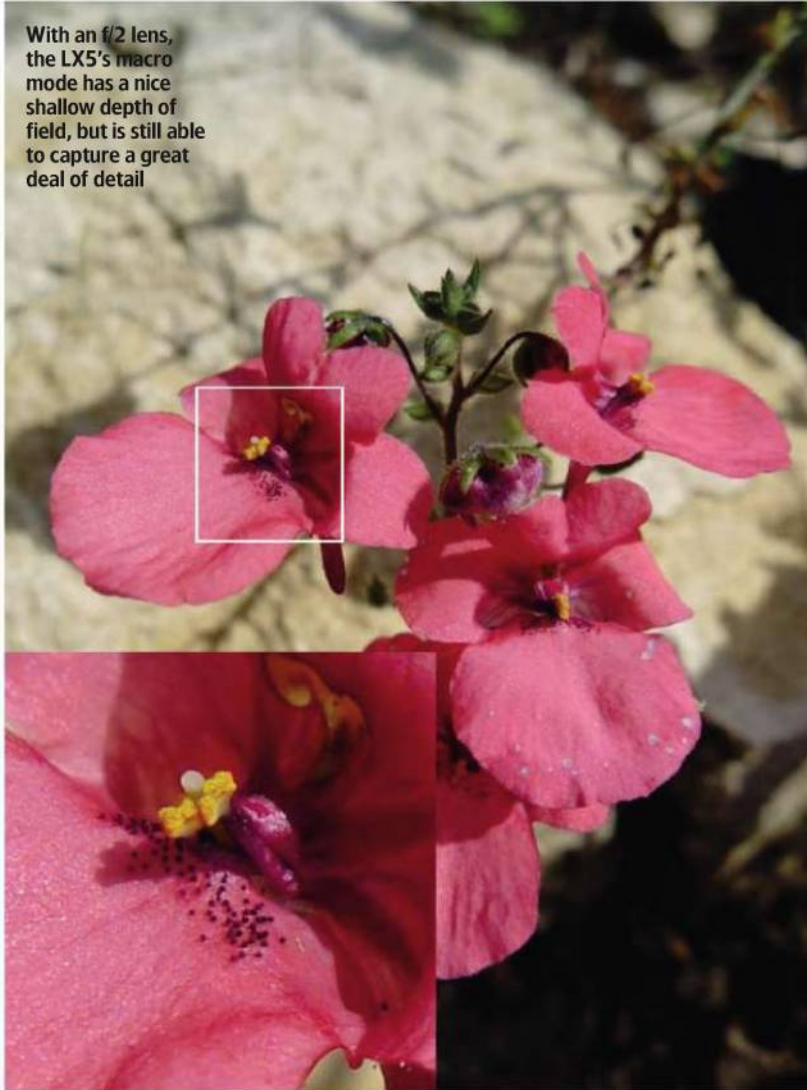
Those who like to use a camera's automatic white balance will be pleased to hear that the Panasonic Lumix DMC-LX5 performs very well in this mode. Images taken in bright sunshine look excellent. Shady images

look a little green/blue, but switching to the shade white balance setting does a good job, adding a little yellow/orange to the image to counter this.

Similarly, the AWB setting worked well under both fluorescent and tungsten light, producing a fairly neutral result, but leaving just a hint of the colour of the ambient light.

The colours themselves are particularly well rendered straight from the JPEG files produced by the camera, with a pleasing level of saturation and contrast while still looking natural. As you would expect, there is a range of preset colour settings that can be individually adjusted to your personal taste. Of these, I found the dynamic and vivid settings great for producing punchy images that are brilliant for holiday snaps. Greens and blues in particular seem to be darker and more saturated in these modes, making it great for images with lots of green grass and blue sky.

With an f/2 lens, the LX5's macro mode has a nice shallow depth of field, but is still able to capture a great deal of detail



One very useful feature of the colour settings is the multi-film mode. This allows you to take a single image, but have three different film colour styles applied to it, creating three different-looking images. This mode will prove very useful if you like to quickly upload images online or print them. It allows the effects to be previewed in-camera and thereby saves time editing in a different style later.

8/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

As previously mentioned, one of the major new features of the DMC-LX5 is the addition of a port below the camera's hotshoe that allows the use of the Panasonic DMW-LVF1 electronic viewfinder. Although we weren't able to test the LX5 with one of these viewfinders, we have previously used the same 202,000-dot viewfinder with the Lumix DMC-GF1 and found it very clear, bright and easy to use. However, at around £150 the EVF is an expensive accessory for a compact camera, especially given that the 3in, 460,000-dot LCD screen is of a high quality.

An optical viewfinder is also available in the form of the DMW-VF1. This offers a

24mm angle of view but costs around the same price as the electronic viewfinder, so I cannot see it being a particularly popular accessory for the LX5.

In bright conditions an electronic viewfinder may be slightly easier to view than the rear LCD screen, but I didn't find the screen difficult to use in bright light. It is also has an extremely high angle of view, making it useful for low and high-angle photographs.

One slight bugbear I have is that when captured images are shown on the rear screen, a fairly medium-quality preview file is shown. This means details don't look as good on the rear of the screen as they do when displayed full size on a computer. This is something to consider when using the camera to assess images.

Like nearly every other compact camera being released at the moment, the LX5 is capable of HD video capture at 1280x720-pixel resolution. The way video is saved is improved from the LX3, with the AVCHD Lite codec now available as well as the motion JPEG format. The former option offers higher quality video, while reducing file sizes.

8/10

Competition



Canon PowerShot G11

DATE TESTED 14 NOVEMBER 2009



Nikon Coolpix P7000

NOT YET TESTED

THE OBVIOUS competition for the Panasonic Lumix DMC-LX5 is the Canon PowerShot G11. With many of the same features, including a 10.1-million-pixel sensor, the differences come down to build, handling and image quality. Here, the DMC-LX5 wins in terms of size. While the G11 is an extremely nice camera to handle, although it is a little on the large size.

There are two other cameras that offer some competition: the Samsung EX1 and the recently announced Nikon Coolpix P7000. Both these cameras owe much of their design to the G11 and, as such, are larger than most current compact cameras. Although the focal length of the EX1's lens is the shortest of the four cameras at 24-74mm, the EX1 does have the major advantage of an f/1.8 aperture, which should help low-light performance.

Verdict

WHEN Panasonic announced the Lumix DMC-LX5, it mentioned the Canon PowerShot G11 numerous times as the camera's direct competitor. Having now tested the LX5, the reason why is clear.

Like the G11, the LX5 has a full range of manual-exposure controls, a metal body and larger-than-normal sensor for a compact camera, although its body is smaller and lighter. The Panasonic camera lacks the G11's optical viewfinder, but given that this viewfinder is of poor quality, and that an optional EVF is available for the LX5, this shouldn't prove to be a defining issue.

In terms of image quality the LX5 is very good, particularly at sensitivities of ISO 400 and below. However, its sensor is still that of a compact and it suffers from luminance noise as the sensitivity increases. Yet the new sensor design does go some way towards improving both the dynamic range and noise beyond what we have seen from the last generation of compact cameras.

Overall, I am very impressed with the LX5. It is currently one of, if not the, best high-end compact cameras available.

Amateur Photographer
Tested as a High-end compact camera
Rated Very good
85%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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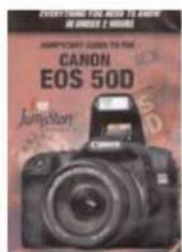


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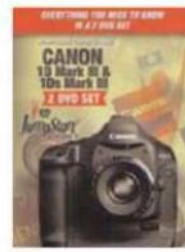
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AskAP

Let the AP team answer your photographic queries

FIRST DIGITAL SLR

Q I have been shooting with my old Nikon F55 film camera for many years, but feel the time is right to treat myself to a new digital SLR. I was thinking of the Canon EOS 500D or 550D. I enjoy photographing people and landscapes, and sometimes shoot some macro photography around the garden. I've seen the EOS 550D with an 18-135mm lens and thought this might be a good all-round solution. Would the Canon EOS 550D be better for my purposes than the EOS 500D? **Ollie Mulliss**

A When Canon introduced the EOS 550D, it didn't replace the 500D and both are still on sale on the high street. The differences are significant, although not major. Among other improvements, the EOS 550D sports a higher resolution sensor (18 million pixels vs 15.1 million on the EOS 500D), a new exposure-metering system and support for newer memory cards, including Eye-Fi technology. An improved movie mode is also present with higher frame rates, manual control and a connection for an external microphone. If you think 15.1 million pixels is fine for your needs, and you are not interested in creative movie making, then the EOS 500D is more than £100 cheaper, which is money you could put towards a new lens for your macro work. Otherwise, the EOS 550D represents brilliant value, with lots of features. It's been referred to as a baby EOS 7D.

Have you considered Nikon cameras, too? If you have Nikkor lenses from your days with the Nikon F55, then these will work to various extents with modern Nikon DSLRs and could save you some money when it comes to buying new lenses. Be aware, though, that depending on the age of the lens, AF or metering may be unavailable. Look at the excellent D5000 or D90, which are close in features and price to the EOS 500D and 550D. **Ian Farrell**



SUNNY 16 RULE

Q I found Ian Farrell's FAQ on the origin of f-stops (Ask AP, AP 21 August) interesting and useful, but I've been puzzled by a related topic for a number of years. I posted a question on the internet regarding the nature of the Sunny 16 rule, but didn't get a satisfactory answer. The definition I received said that when guessing exposures on a sunny day I should use an aperture of f/16 and a shutter speed of 1 divided by the focal length of the lens in use, or with a cropped sensor camera 1 divided by 1.5x the focal length. Can you tell me how the exposure would stay the same when zooming or changing lenses? **Arshad Farooqui**

A I think the person who advised you on the Sunny 16 rule is getting confused with another rule. The

Sunny 16 rule states that, on a bright sunny day, the correct exposure can be found by choosing an aperture of f/16 and using a shutter speed of 1 divided by your current ISO setting. It's nothing to do with focal length. What may have been confused here is the rule that advises on the shutter speed at which camera shake becomes a problem, which is 1 divided by the focal length of the lens (that is, 1/60sec for a 50mm lens).

Ian Farrell

GIVE IT TIME

Q When viewing a raw image on my Canon EOS 7D it is breathtakingly sharp even when zooming in. Yet when I open the shot on my PC using Canon's Digital Photo Professional software, the image is not as sharp as when viewed on the back of the camera. In fact, it looks somewhat

ASK...

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soft. Then again, when I open it using a free imaging application called IrfanView, the image is razor-sharp on screen, exactly like it is on-camera.

Am I right in thinking that the software I use to view the raw file could cloud my decision as to whether the image requires extra sharpening post-production? When viewed on another PC with different software, those initial alterations could prove disastrous.

Alan Story

A You might be looking at different things here, Alan. When reviewing raw files on the back of a camera, you are often looking at a JPEG preview that is incorporated into the file's header, which is done for speed. When looking at the image in Digital Photo Professional (DPP), you are looking at a proper raw file, which is bigger and takes longer to display. One of the reasons you may be seeing an out-of-focus image is that your computer may need a bit of time to read the raw file and show all the detail. Try giving it a bit more time. With IrfanView there are a few options that govern how a raw file is shown at first when the file is being rendered. Choose Properties>Plug-ins to see them. If the preview option is selected, a JPEG preview will be shown while the raw file is loading, which gives the impression of being faster than DPP. **Ian Farrell**

RAW FILE CONVERTER

Q I recently bought a Kodak DCS Pro SLR/n with which to shoot landscapes. I've been advised to use the latest raw conversion software, but is there a raw converter that would be compatible with the raw files from a Kodak DCS Pro SLR/n, and an Olympus E-620 and Nikon D2Xs, which are my other cameras? **Vahid Krupic**

A Thankfully, the Kodak DCS Pro SLR/n is an older camera, Vahid, and therefore it will be supported by most general-purpose raw-processing software. It certainly is by the commonly used Adobe Camera Raw plug-in – the basis for Adobe Elements, Photoshop and Lightroom. In its latest version this will also support your other cameras.

You can find a list of camera formats that

FROM THE AP FORUM

Buying at auction

NEPhotography asks I know this is a vague question, but are there any things I need to look out for when buying cameras at auctions, apart from the obvious auction fees? I'm thinking of moving from a digital camera to a film model and buying a few things to play with.

f/AQ

Colour management in printing

You may have already taken the first steps in colour management by calibrating your screen with a device such as Pantone's Huey or Datacolor's Spyder. The next thing to do is print with ICC colour profiles to ensure your printed output is as similar to the image you see on-screen as possible. ICC profiles are unique to a combination of printer and paper settings, and they are available from the manufacturer that made the paper. If the paper manufacturer is the same maker as your printer, such as Epson, HP and Canon, then the chances are ICC profiles will already be installed with your printer. Third-party paper manufacturers such as PermaJet, Harman and Ilford usually make ICC profiles available from their websites, along with instructions on how to

install them. For the ultimate in accuracy, you can make your own paper profiles. For this you'll need a more advanced colour-calibration device than the one you use to measure your screen. Alternatively, use a bespoke service, where you download and print a specific target, which is sent to a specialist agency that will make your print profile and email it back. Colour Confidence is one such company that can do this. Visit www.colourconfidence.com or call 0121 684 1234.

Once you have a paper profile, you can use it by choosing it from the Print dialogue box of the software you are printing from. In Photoshop you should choose Photoshop Manages Colors from the Colour Handling drop-down menu on the Print dialogue, and then select a printer profile. Choose perceptual as the rendering intent and tick Black-point compensation. Other applications like Adobe Lightroom and Apple Aperture work in a similar way.

Lastly, before you click Print, turn off the printer's own colour management in the driver settings. Applying colour correction twice will send the colours of your images completely haywire! **Ian Farrell**



are currently supported by Camera Raw on the Adobe website at www.adobe.com/cameraraw.
Ian Farrell

FISHEYE BUSINESS

Q I liked Angela Nicholson's article in AP 21 August on how to reproduce the effects of fisheye lenses using software. I use the pincushion correction feature in Photoshop's Lens Correction filter to change a normal picture into one that looks as if it were shot through a fisheye lens, but would I get a better quality picture from using an actual fisheye lens? **Jason Chalk**

A Thanks for the tip, Jason. With regards to image quality, using a lens to create an effect optically is nearly always better than stretching and pulling a digital image around. This is because you will be interpolating (creating new pixels through computer guesswork) in some areas of the picture. **Ian Farrell**

Steve52 replies I've never bought an item at auction (unless you count eBay), but what I do know is that you should set yourself an upper limit and keep to it.

Nimbus replies If you mean live auctions, at least you will have the chance to view and check the item before bidding. There are the usual caveats with used equipment, but of course there is no redress for anything that proves defective. Remember that some old cameras will likely be suffering from shutter tapering and check lenses for fungus, and so on.

P_Stoddart replies I think you have more protection through eBay, especially if it is a Buy It Now item. If you use PayPal you should

also be protected. I bought a Konica Minolta Dimage 7Hi via eBay. The seller said it worked fine, but when I tried it out every image had lines through it so clearly the sensor was faulty. However, I got my money back.

Ian Farrell replies Try to find out as much information as you can about the item you are bidding on before auction day arrives, especially if you are travelling some distance. It's usual to get no guarantee, so inspect the goods as closely as you can. You may even be able to do this before the sale day, so contact the auctioneers to enquire.

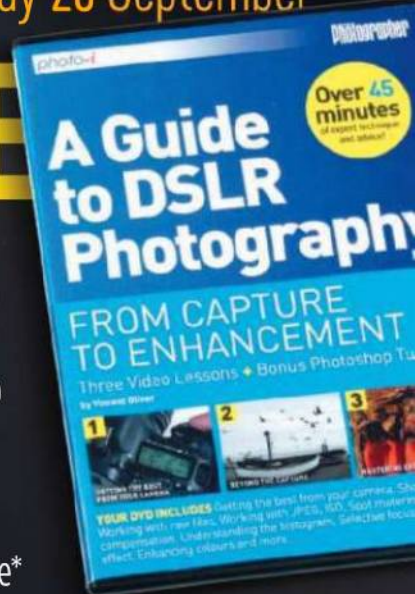
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ON TEST

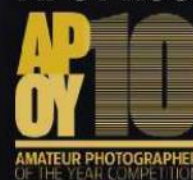
MOVING ON UP

Richard Sibley looks at the advantages and disadvantages of upgrading your telephoto zoom lens



COMPETITION

APOY ROUND 9



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ON TEST

CANON POWERSHOT S95

Tim Coleman takes a look at Canon's replacement for the S90, a pocket-sized compact camera with advanced manual controls and low-light performance



STILL LIFE



FRUITS OF AUTUMN

Colin Varndell explains the best techniques and equipment for capturing stunning natural still-life shots

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Fast telephoto zoom lenses

Geoffrey Crawley tests two 70-200mm lenses from Canon and Sigma and discovers a well-matched technical excellence from each

IT WOULD be very convenient if one zoom unit could cover the entire span with first-class performance from super-wide to super-tele. That unit might be the 18-200mm, APS-C format optic. In full-frame terms, that's about the equivalent of a 27-300mm optic. Desirable though they may be, basic optical laws prevent it. At up to 50-60mm in focal length, the design will be basically retrofocus (reversed telephoto – see *Geoffrey Crawley explains... telephoto lens design*

in AP 11 September), covering the wideangle end. By 60-70mm in focal length, the basic design will be telephoto, which is the opposite of retrofocus.

The answer is simple: divide the focal length zoom span into two. One lens then covers the short focal lengths of the wideangle end, while the other covers the long-focus, telephoto end. There are budget options available with a modest aperture of say, f/4 at the wideangle end and f/5.6 at the tele end. For convenience, the lightweight

mini-zooms often sold as part of a kit with a camera body should not be ignored. These are usually around 18-55mm for the APS-C format, whose 27-80mm full-frame equivalent gives fair scope.

At the other extreme are the monofocal optics, offering apertures of up to f/1.4 or even f/1.2. Performance will normally outclass any zoom set to the same focal length, but the difference will not show in most general photography. For the really critical, however, the gain may be worth the expense and the bother of carrying around a number of separate units.

For this test, we report on two f/2.8 zoom lenses that offer the widest aperture available.



Canon EF 70-200mm f/2.8L IS II USM

Canon's latest telephoto zoom lens is marketed as a high-quality optic for professionals



CANON produces several zoom telephoto zoom lenses at 70–200mm and 75–300mm. This Mark II 70–200mm f/2.8 full-frame zoom lens represents the Canon design team's latest, and priciest, offering.

A preliminary look reveals that this is a lens in the elite class. The finish is of the highest quality, using Canon's signature off-white barrel. The pedestal with collar surrounding the lens barrel can be detached to leave the lens in handheld mode. Some kind of support or rest is likely to be essential as the weight is 1,490g (3.3lb). The length is 199mm and the diameter is 88.8mm. Since both focus and zooming are by internal group movement, there is no rotation or extension of the barrel. A petal-type hood is provided and, like all tele lenses, should be used at all times.

The screw-in filter fitting is 77mm. It is a size taken by an increasing number of long lenses, which can be helpful in avoiding a collection of filters and adapter rings. The manual focus control ring is broad at 45mm and the turn resistance is smooth and feels just right. Manual focus is available at any time, so an autofocus lock can be fine-tuned. Closest focus is 1.2m (3ft 11in). Two limiters are provided to speed up autofocus: infinity to 2.5m, and infinity to 1.2m – full range. On the same pad is the stabiliser mode choice 1 or 2. Mode 1 is for general use; mode 2 is used when panning a moving subject. Anti-shake devices are now necessary additions to long-lenses. They behave efficiently and can make slow shutter speeds viable at times when no shot would have been possible otherwise.

The ridged rubber zoom control ring takes the hand just at the balance point (depending on the camera). It can push forward instantly to engage the manual focus ring if necessary. Focal length guide marks are 70mm, 100mm, 135mm and 200mm. Behind this is the detachable tripod pedestal and collar. Happily, it can be locked in any position, which can be handy when supporting the camera by

pressing the pedestal against a wall or other odd-angled aid. The choice between handheld use or a support will be down to the individual and the conditions. I have been rediscovering the monopod, as have some photographers at sporting events, and have found that it is surprisingly rapid compared to manipulating a tripod.

OPTICALLY

After the Second World War, Canon minimised the residual secondary colour spectrum remaining after the primaries have been corrected, which reduces contrast and colour, by using fluorite crystal as one of the optical 'glasses'. Over time, more esoteric low colour dispersion glasses have been researched and named 'super', 'extra', 'ultra' and other prefaces. Canon uses 'ultra' (UD).

Apart from occasional use in one or two special lenses, fluorite had more or less disappeared from general-purpose photographic optics. This Canon 70–200mm f/2.8 zoom lens has a fluorite element – the 11th. Unlike glass, which is synthesised by melting, fluorite, being crystalline, is grown with difficulty. It is necessary to grow a sufficient quantity to provide an optically perfect area sufficient to make an element when configured. A few years ago, Canon announced it had succeeded in growing a 1m optical blank for fashioning. It attracted no attention at the time, but perhaps we are now seeing one of the fruits in use.

There are 23 elements in total, with two in the anti-shake module. Apart from the fluorite, five elements are in Canon's ultra low dispersion (UD) glass. Clearly, every state-of-the-art aid has been used in the design of this zoom lens. The focal length span of the lens can be increased by using one of the specially designed Canon 'extenders'. They are the 1.4x, giving 98–289mm at f/4, and the 2x, giving 140–400mm at f/5.6. Note that both apertures, f/4 and f/5.6, are commonly the maximum for some tele-zoom lenses

A constant aperture of f/2.8 is very useful, allowing dark scenes such as this to be captured both at wide and telephoto angles. This means that close-up details as well as the general ambience can be captured

in this focal length category. All functions, including autofocus, are maintained.

PERFORMANCE

If you are looking for a lens capable of getting a government minister sacked by reading a document from a distance, then this Canon optic should do the job. It is capable of very high contrast, high-resolution recording – if that is what you want. Not every shot requires this type of crisp definition. In practice, various factors, including autofocus mis-lock, may combine to reduce the impact of definition, but it is as well to recognise this lens as a powerful recording engine, on film and sensor.

At full aperture (f/2.8), performance gave cross-frame coverage to a high standard over the zoom span. Fall off to the corners was there, but of less consequence to image quality than the level of vignetting – which is surprising since the claim was for good control. However, all was well by f/4, when a remarkable level of crisp definition could be reached. This was maintained across the apertures and focal lengths. Obviously, this standard could only be achieved by full correction of colour aberration, axial and (especially) lateral. Curvilinear distortion is present to a mild but satisfactory degree. There is residual barrel distortion at 70mm, which by 100mm becomes the more usual pincushion distortion expected of long lenses. The Ultrasonic Motor (USM) autofocus drive gives it whisper-quiet, rapid operation.

This is a zoom lens with everything modern technology can bring, with the exception perhaps of aspherics, and the result is costly. Canon has contrived to create a benchmark – although it is clear that vignetting has yet to be conquered.

'This is a zoom lens with everything modern technology can bring, with the exception perhaps of aspherics'

Sigma 70-200mm f/2.8 EX DG OS HSM

Matching the Canon for specification, Sigma offer a constant f/2.8 telephoto zoom lens at a lower price

THE MODEL on test here is Sigma's top 70-200mm zoom lens and it comes with an impressive row of gongs. 'EX' shows it is in the firm's top finish and build quality; 'DG' indicates that it is for full-frame film or digital use; 'OS' denotes Sigma's own optical stabiliser system and 'HSM' reveals that the autofocus uses Sigma's Hyper Sonic Motor drive. Like the Canon lens, the Sigma optic's barrel diameter (86.4mm) does not change along the length (197.6mm). Operationally, this can be important as the hand can move smoothly between focus and zoom controls. This Sigma optic is slightly smaller and lighter than the Canon lens, although at 1,430g (3.1lb) it is still heavy. The Canon lens has an elitist look while the Sigma optic has a restrained aristocracy.

While the Canon lens has a broad manual-focus ring up front, the Sigma optic replaces it in this position with the zoom control. There is a rather narrow focus ring behind it. Zooming is smooth across the span, which has guide marks at 70mm, 80mm, 100mm, 135mm and 200mm. Both focus and zoom rings work independently, so manual fine-tuning of the AF lock point is allowed. Adjustment is by internal group movement, so there is no external rotation or extension involved. The screw-in filter size is the now common 77mm. A petal-type lens hood comes supplied and should be used at all times. There is a hood adapter for users with APS-C-format cameras.

The optical stabiliser switch has three options: off, 1, and 2. The first detects normal handheld camera shake. The second is stronger on detecting vertical movement and should help with moving objects and when panning. The tripod pedestal and its detachable collar are at the back where the

balance point is likely to be with the heavy modern DSLRs. The comments made about the Canon tripod mount adapter apply here, too. It's very easy to use, with just the usual weight and bulk of a wide-aperture long lens. The lens is supplied in Sigma, Canon (tested), Nikon (D), Sony/Minolta and Pentax fittings, although there are certain limitations that make it important to clarify before purchasing, especially from online sources.

OPTICALLY

The Sigma 70-200mm f/2.8 lens has no fluorite element to flag its construction but makes use of two 'F' low dispersion (FLD) glass elements and three in special low dispersion (SLD) glass. In all, there are 22 elements in 17 groups. Since the OS module accounts for two elements, the optical make-up of the lens is 20 elements in 16 groups, which is a minor economy over the Canon optic's 23 elements in 19 groups. That may in part account for the 35% lower price for Sigma. The construction is a double Gauss-type that is fairly conventional for long focal length zooms. There are two strong, positive collector groups up front, containing the FLD elements and one of the other an SLD elements. The wide aperture (for a tele zoom lens) of f/2.8 is maintained across the focal-length span. The field group at the rear uses the two other SLD glasses and this group is more sophisticated than usual, indicating care in preserving an image across frame parameters.

The f/2.8 aperture affords greater depth of field control than the less expensive f/4 or f/5.6 versions. It should also assist autofocus lock-on. If the camera has Live View and it's a critical subject at a critical time, check the focus with a loupe, not with the camera's digital enlargement routine. The Sigma lens has an impressive close-focusing ability. In fact, at one metre and 1:8 ratio, it just beats the Canon lens's 1.2m focus and 1:21 ratio – or, respectively, up to about a third of same-size reproduction compared with a fifth. The 'Apo' (although not listed in the title

of the lens) indicates that colour correction goes somewhat deeper into the red than might usually be expected.

PERFORMANCE

Leaving aside the question of special technologies, 70-200mm is only a 2.8x span in a region where, optically, there are no great problems. Hence, we should expect a good performance with or without the aid of every possible technical device. In fact, one of the most popular of the early zooms was the 70-210mm Vivitar lens. This focal-length span was soon on the inventory of most optical firms and has remained so. If the Canon lens here is the connoisseur's model – my father would probably have kept it in a glass case – the Sigma optic is the workaday version. Also, these are good examples of the two main design philosophies.

The Sigma 70-200mm optic maintains its aperture across the focal-length span. It gives equally high resolution, although at a medium-high contrast with a distinct fall-off towards the corners and edges. By f/4, the frame peripheries had much improved and by f/5.6, resolution/contrast reached a very high optimum. Generally, cross-frame coverage was achieved by f/4. As with the Canon lens, the level of vignetting at 70mm and f/2.8 was a little surprising and one of the few downsides of the lens.

Curvilinear distortion followed the expected pattern with slight barrelling at 70mm, morphing into cushioning by 100mm. These are low figures that are within hailing distance of monofocal performance. Colour aberration correction was of a high order, if not of the esoteric level achieved by the Canon lens, which showed in the edge-of-frame results. The HSM autofocus drive gave it whisper-quiet, rapid operation. This is a first-class modern lens that is easy for the action and sports photographer to use, and also capable of pictorial rather than high-contrast impactful records.

Using the optical stabilisation (OS) means that the blur of moving objects and handheld camera shake can be well controlled, even at telephoto lengths. The scene taken at 200mm was captured using a shutter speed of 1/125sec

'This is a first-class modern lens that is easy for the action and sports photographer to use'



Verdict



CANON has broadly succeeded in building a truly state-of-the-art lens. Only the level of full-aperture vignetting was below expectation, but the Sigma's operational design allows the hand to slide more logically and effortlessly over the controls.

From the purely optical point of view, there is no doubt that the Canon lens has the edge over the Sigma optic. This is the effect of a sum of a number of narrow image advantages aperture for aperture, which is not of any major deficiency. To what extent the use of fluorite has provided this edge can only be speculated, but it is clear that Sigma, using conventional low colour dispersion glasses, has achieved a comparable performance, and one that some photographers may prefer.

The Canon lens is capable of achieving crispness of detail while the Sigma offers a gentler rendition of the same detail. A word of warning: I found that it is important to check that the autofocus lock on the Canon optic is on the plane where you want it. This is not so critical with the Sigma optic – as it is with many long lenses. Paradoxically, the better the lens, the greater the error can be.

Both of these 70–200mm zoom lenses are capable of state-of-the-art image quality. The Canon lens will offer technical perfection; the Sigma optic errs little but offers a lens instantly ready for action and sports coverage, and one capable of a rendering that the pictorialist may prefer. **AP**

CANON

	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	28/30									
BUILD	18/20									
HANDLING	18/20									
PERFORMANCE	28/30									

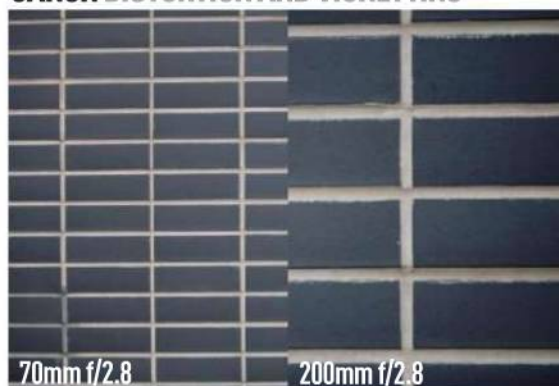
SIGMA

	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	28/30									
BUILD	17/20									
HANDLING	18/20									
PERFORMANCE	27/30									

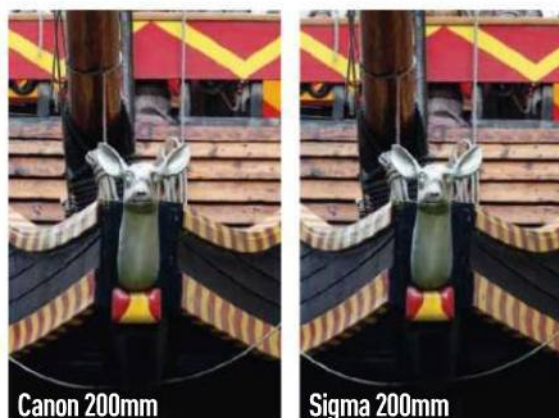
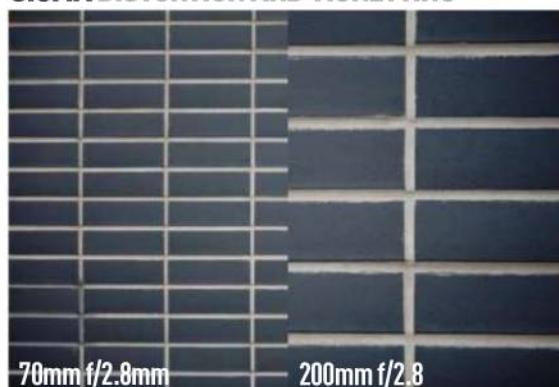
Facts & figures

	CANON	SIGMA
Suggested retail price	£2,799.99	£1,499.99
Lens mount	Canon	Sigma, Canon, Nikon, Sony/Minolta, Pentax
Max aperture	f/2.8	f/2.8
Angle of view	34°–12°	34.3°–12.3°
Near focus	1.2m	1.4m
Diaphragm blades	8	9
Filter size	77mm	77mm
Weight	1,490g	1,430g
Measured focal length	70–200mm	70–200mm
Dimensions	88.9x199mm	86.4x197mm

CANON DISTORTION AND VIGNETTING



SIGMA DISTORTION AND VIGNETTING



Understanding the graphs

SHARPNESS AND DEFINITION

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately. Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details at three line-pair-per-millimetre points: 10lpmm, 30lpmm and 50lpmm. The graph for a near perfect lens would show the lines all very close together and near the top of the vertical axis. When the lines are all very close together, the performance of the lens is almost as good at the edge of the frame as it is in the middle – where lenses are at their best. If lines stay close to the top of the graph, the lens is able to clearly resolve very fine detail. All lenses have a limit as to what they can resolve, and this is shown where the lines of the graph begin to slope downwards.

CHROMATIC ABERRATION

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12,233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips. The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration. Some divergence in the lines is to be expected, especially at the shorter focal length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves.

VIGNETTING

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than 1/3EV will be clearly visible. Deviations of 1/6EV and below will not show. The darkest areas indicate shading of about 1/2EV and the lighter areas 1/3EV, but in reality the effect is graduated.

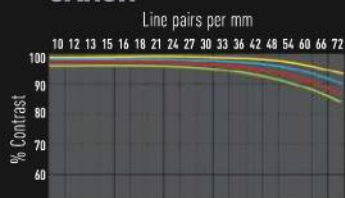
CURVILINEAR DISTORTION

These figures illustrate the degree of 'bend' in a straight line that was recorded 4mm from the top edge of the frame, with '-' indicating barrel distortion and '+' indicating pincushion distortion.

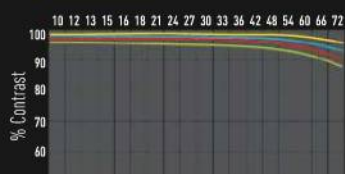
SHARPNESS/DEFINITION

The closeness and high position of the lines for the Canon lens indicate that it puts in an excellent performance both in the centre and corner of the image frame through the entire focal range. The Sigma lens cannot quite match the Canon optic both in the centre and corner of the frame, but nevertheless performs handsomely.

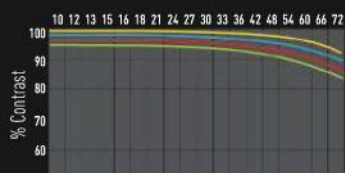
CANON



	10lp/mm	30lp/mm	50lp/mm
Centre -2 stops	1.00	1.00	0.95
Centre full open	0.95	0.95	0.95
Corner -2 stops	1.00	1.00	0.95
Corner full open	0.95	0.95	0.90

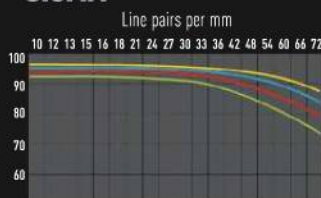


	10lp/mm	30lp/mm	50lp/mm
Centre -2 stops	1.00	1.00	1.00
Centre full open	0.95	0.95	0.95
Corner -2 stops	1.00	1.00	0.95
Corner full open	0.95	0.95	0.95

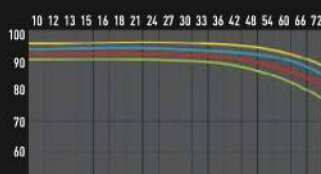


	10lp/mm	30lp/mm	50lp/mm
Centre -2 stops	1.00	1.00	0.95
Centre full open	0.95	0.95	0.90
Corner -2 stops	1.00	1.00	0.95
Corner full open	0.95	0.95	0.90

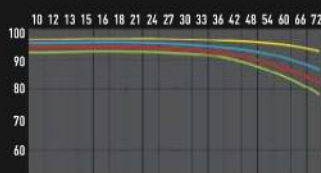
SIGMA



	10lp/mm	30lp/mm	50lp/mm
Centre -2 stops	0.95	0.95	0.90
Centre full open	0.95	0.90	0.90
Corner -2 stops	0.95	0.95	0.90
Corner full open	0.90	0.90	0.85



	10lp/mm	30lp/mm	50lp/mm
Centre -2 stops	0.95	0.95	0.95
Centre full open	0.90	0.90	0.90
Corner -2 stops	0.95	0.95	0.90
Corner full open	0.90	0.90	0.85

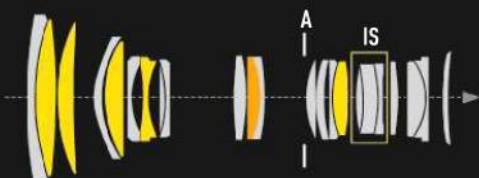


	10lp/mm	30lp/mm	50lp/mm
Centre -2 stops	0.95	0.95	0.95
Centre full open	0.95	0.90	0.90
Corner -2 stops	0.95	0.95	0.90
Corner full open	0.90	0.90	0.85

LENS CONSTRUCTION

CANON

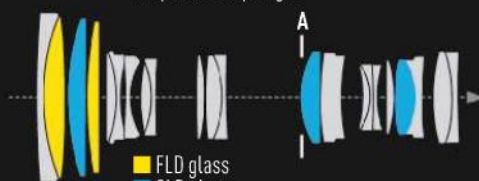
There is one fluorite element and the Canon Image Stabilisation (IS) module comprises three of the 23 elements.



- 'Ultra' Super Low Dispersion glass
- Extra Low Dispersion glass
- Fluorite element
- IS Image stabiliser module
- A Aperture diaphragm

SIGMA

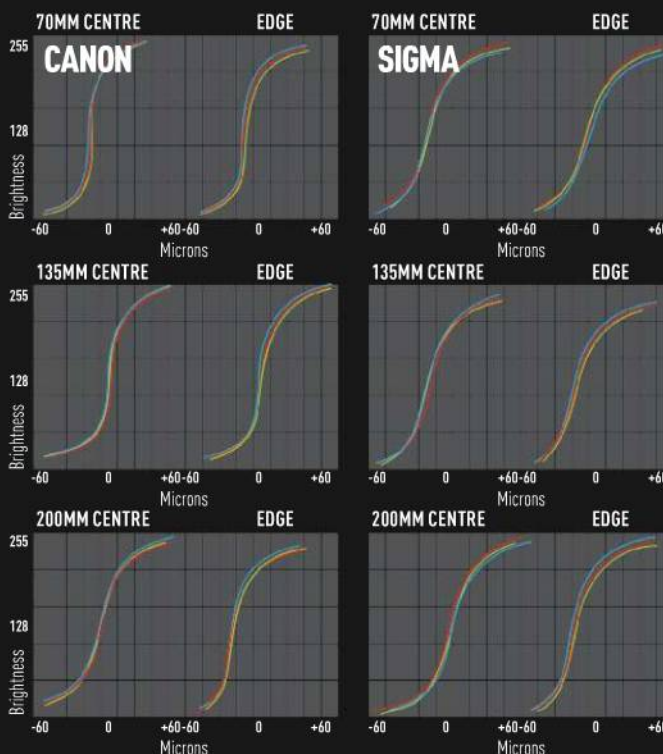
With no fluorite element, the Sigma makes use of two 'F' Low Dispersion (FLD) and three special low dispersion (SLD) elements. In all there are 22 elements.



- FLD glass
- SLD glass
- A Aperture diaphragm

CHROMATIC ABERRATION

The close proximity of the three coloured lines indicates that chromatic aberration is controlled well at the centre of the frame of both lenses. Slight divergence of the lines in the edge charts, especially at the widest angle of the Sigma, suggests that coloured fringing may sometimes appear along edges near the periphery of the frame.



VIGNETTING

At full aperture at 70mm, corner shading is slightly more apparent in images taken using the Canon lens



CANON

	70mm	135mm	200mm
F/2.8	1	1/2	<1/2
F/4	1/2	<1/3	-
F/5.6	-	-	-

SIGMA

	70mm	135mm	200mm
F/2.8	<1	<1/2	>1/3
F/4	<1/2	1/3	1/3
F/5.6	-	-	-

CURVILINEAR DISTORTION

Distortion switches from barrel to pincushion between 70mm and 135mm. Lines appear to bow slightly more when photographed with the Sigma optic, but it's not poor.

	CANON			SIGMA		
	70mm	135mm	200mm	70mm	135mm	200mm
∞	-0.12%	+0.2%	+0.32%	-0.26%	+0.42%	+0.53%



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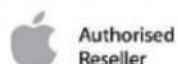
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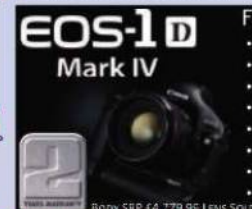


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BG-E6 (SD Mk II) £129.99	Speedlite 580EX II £369.00	DCC-69 Leather Case (IXUS 80) £23.00
BG-E7 (7D) £140.00	MacroLite MR-14EX £489.99	DCC-61 Leather Case (IXUS 85 IS) £9.99
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WFT-E2 (EOS 1D II) £759.00	RC-5 (EOS 350D, 400D, 450D) £19.99	DCC-70 Leather Case (IXUS 800) £23.00
WFT-E2 Mark II (EOS 1D IV) £649.99	RF-60E3 (EOS 350D, 400D, 450D) £24.99	DCC-75 Leather Case (IXUS 870) £23.00
WFT-E3 (EOS 40D) £759.99	RF-60N3 (40D, 5D, 1D III 1Ds III) £44.99	DCC-80 Soft Case (A530/A540) £23.00
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WFT-E5B (EOS 7D) £449.99	Waterproof Housings	DCC-450 Soft Case (A470) £23.00
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NB 2LH (G7, EOS 350D, 400D) £62.00	WP DC27 (IXUS 980 IS) £180.00	DCC-660 Soft Case (G11) £23.00
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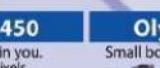


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See Website



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	X
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic DMC-G10 + 14-42mm
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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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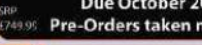
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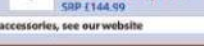
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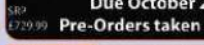
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

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T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 905, 915, 1290
T008 Colour	£18.99 40ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 40ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
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T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 116C
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 116C
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
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T0591-599 Set of 6	£94.99	Check Website.	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
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T0791-796 Set of 6	£70.99	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
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T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
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T0961-969 Set of 6	£78.99	Not Available.	Photo R2880
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No.27 Colour	£11.99
No.31 Photo	£11.99
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No.33 Colour	£11.99
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No.35 Colour	£12.99

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No.27 Colour	£14.99
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No.29 Colour	£14.99
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No.34 Black	£20.99
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Capacity	Price
For Canon 70/50/100/150/200/250/300/350/400/450/500/550/600/650/700/750/800/850/900/950/1000/1100/1200/1300/1400/1500/1600/1700/1800/1900/2000/2100/2200/2300/2400/2500/2600/2700/2800/2900/3000/3100/3200/3300/3400/3500/3600/3700/3800/3900/4000/4100/4200/4300/4400/4500/4600/4700/4800/4900/5000/5100/5200/5300/5400/5500/5600/5700/5800/5900/6000/6100/6200/6300/6400/6500/6600/6700/6800/6900/7000/7100/7200/7300/7400/7500/7600/7700/7800/7900/8000/8100/8200/8300/8400/8500/8600/8700/8800/8900/9000/9100/9200/9300/9400/9500/9600/9700/9800/9900/10000	£112.99
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For Canon 45/50/55/60/65/70/75/80/85/90/95/100/105/110/115/120/125/130/135/140/145/150/155/160/165/170/175/180/185/190/195/200/205/210/215/220/225/230/235/240/245/250/255/260/265/270/275/280/285/290/295/300/305/310/315/320/325/330/335/340/345/350/355/360/365/370/375/380/385/390/395/400/405/410/415/420/425/430/435/440/445/450/455/460/465/470/475/480/485/490/495/500/505/510/515/520/525/530/535/540/545/550/555/560/565/570/575/580/585/590/595/600/605/610/615/620/625/630/635/640/645/650/655/660/665/670/675/680/685/690/695/700/705/710/715/720/725/730/735/740/745/750/755/760/765/770/775/780/785/790/795/800/805/810/815/820/825/830/835/840/845/850/855/860/865/870/875/880/885/890/895/900/905/910/915/920/925/930/935/940/945/950/955/960/965/970/975/980/985/990/995/1000	£69.99
For Nikon D40/D50/D60/D70/D80/D90/D100/D110/D120/D130/D140/D150/D160/D170/D180/D190/D200/D210/D220/D230/D240/D250/D260/D270/D280/D290/D300/D310/D320/D330/D340/D350/D360/D370/D380/D390/D400/D410/D420/D430/D440/D450/D460/D470/D480/D490/D500/D510/D520/D530/D540/D550/D560/D570/D580/D590/D600/D610/D620/D630/D640/D650/D660/D670/D680/D690/D700/D710/D720/D730/D740/D750/D760/D770/D780/D790/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£39.99
For Nikon D80/D90/D100/D110/D120/D130/D140/D150/D160/D170/D180/D190/D200/D210/D220/D230/D240/D250/D260/D270/D280/D290/D300/D310/D320/D330/D340/D350/D360/D370/D380/D390/D400/D410/D420/D430/D440/D450/D460/D470/D480/D490/D500/D510/D520/D530/D540/D550/D560/D570/D580/D590/D600/D610/D620/D630/D640/D650/D660/D670/D680/D690/D700/D710/D720/D730/D740/D750/D760/D770/D780/D790/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£99.99
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For Sony A200/A350/A380/A450/A550/A580/A650/A780/A850/A980/1000	£107.99

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For Canon 30/40/50/60/70/80/90/100/110/120/130/140/150/160/170/180/190/200/210/220/230/240/250/260/270/280/290/300/310/320/330/340/350/360/370/380/390/400/410/420/430/440/450/460/470/480/490/500/510/520/530/540/550/560/570/580/590/600/610/620/630/640/650/660/670/680/690/700/710/720/730/740/750/760/770/780/790/800/810/820/830/840/850/860/870/880/890/900/910/920/930/940/950/960/970/980/990/1000	£99.99
For Canon 45/50/55/60/65/70/75/80/85/90/95/100/105/110/115/120/125/130/135/140/145/150/155/160/165/170/175/180/185/190/195/200/205/210/215/220/225/230/235/240/245/250/255/260/265/270/275/280/285/290/295/300/305/310/315/320/325/330/335/340/345/350/355/360/365/370/375/380/385/390/395/400/405/410/415/420/425/430/435/440/445/450/455/460/465/470/475/480/485/490/495/500/505/510/515/520/525/530/535/540/545/550/555/560/565/570/575/580/585/590/595/600/605/610/615/620/625/630/635/640/645/650/655/660/665/670/675/680/685/690/695/700/705/710/715/720/725/730/735/740/745/750/755/760/765/770/775/780/785/790/795/800/805/810/815/820/825/830/835/840/845/850/855/860/865/870/875/880/885/890/895/900/905/910/915/920/925/930/935/940/945/950/955/960/965/970/975/980/985/990/995/1000	£69.99
For Nikon D40/D50/D60/D70/D80/D90/D100/D110/D120/D130/D140/D150/D160/D170/D180/D190/D200/D210/D220/D230/D240/D250/D260/D270/D280/D290/D300/D310/D320/D330/D340/D350/D360/D370/D380/D390/D400/D410/D420/D430/D440/D450/D460/D470/D480/D490/D500/D510/D520/D530/D540/D550/D560/D570/D580/D590/D600/D610/D620/D630/D640/D650/D660/D670/D680/D690/D700/D710/D720/D730/D740/D750/D760/D770/D780/D790/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£39.99
For Nikon D80/D90/D100/D110/D120/D130/D140/D150/D160/D170/D180/D190/D200/D210/D220/D230/D240/D250/D260/D270/D280/D290/D300/D310/D320/D330/D340/D350/D360/D370/D380/D390/D400/D410/D420/D430/D440/D450/D460/D470/D480/D490/D500/D510/D520/D530/D540/D550/D560/D570/D580/D590/D600/D610/D620/D630/D640/D650/D660/D670/D680/D690/D700/D710/D720/D730/D740/D750/D760/D770/D780/D790/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£99.99
For Nikon D300/D700/D720/D780/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£139.99
For Sony A200/A350/A380/A450/A550/A580/A650/A780/A850/A980/1000	£69.99
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For Canon 45/50/55/60/65/70/75/80/85/90/95/100/105/110/115/120/125/130/135/140/145/150/155/160/165/170/175/180/185/190/195/200/205/210/215/220/225/230/235/240/245/250/255/260/265/270/275/280/285/290/295/300/305/310/315/320/325/330/335/340/345/350/355/360/365/370/375/380/385/390/395/400/405/410/415/420/425/430/435/440/445/450/455/460/465/470/475/480/485/490/495/500/505/510/515/520/525/530/535/540/545/550/555/560/565/570/575/580/585/590/595/600/605/610/615/620/625/630/635/640/645/650/655/660/665/670/675/680/685/690/695/700/705/710/715/720/725/730/735/740/745/750/755/760/765/770/775/780/785/790/795/800/805/810/815/820/825/830/835/840/845/850/855/860/865/870/875/880/885/890/895/900/905/910/915/920/925/930/935/940/945/950/955/960/965/970/975/980/985/990/995/1000	£69.99
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For Nikon D80/D90/D100/D110/D120/D130/D140/D150/D160/D170/D180/D190/D200/D210/D220/D230/D240/D250/D260/D270/D280/D290/D300/D310/D320/D330/D340/D350/D360/D370/D380/D390/D400/D410/D420/D430/D440/D450/D460/D470/D480/D490/D500/D510/D520/D530/D540/D550/D560/D570/D580/D590/D600/D610/D620/D630/D640/D650/D660/D670/D680/D690/D700/D710/D720/D730/D740/D750/D760/D770/D780/D790/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£99.99
For Nikon D300/D700/D720/D780/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£139.99
For Sony A200/A350/A380/A450/A550/A580/A650/A780/A850/A980/1000	£69.99
For Sony A200/A350/A380/A450/A550/A580/A650/A780/A850/A980/1000	£107.99

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For Canon 45/50/55/60/65/70/75/80/85/90/95/100/105/110/115/120/125/130/135/140/145/150/155/160/165/170/175/180/185/190/195/200/205/210/215/220/225/230/235/240/245/250/255/260/265/270/275/280/285/290/295/300/305/310/315/320/325/330/335/340/345/350/355/360/365/370/375/380/385/390/395/400/405/410/415/420/425/430/435/440/445/450/455/460/465/470/475/480/485/490/495/500/505/510/515/520/525/530/535/540/545/550/555/560/565/570/575/580/585/590/595/600/605/610/615/620/625/630/635/640/645/650/655/660/665/670/675/680/685/690/695/700/705/710/715/720/725/730/735/740/745/750/755/760/765/770/775/780/785/790/795/800/805/810/815/820/825/830/835/840/845/850/855/860/865/870/875/880/885/890/895/900/905/910/915/920/925/930/935/940/945/950/955/960/965/970/975/980/985/990/995/1000	£69.99
For Nikon D40/D50/D60/D70/D80/D90/D100/D110/D120/D130/D140/D150/D160/D170/D180/D190/D200/D210/D220/D230/D240/D250/D260/D270/D280/D290/D300/D310/D320/D330/D340/D350/D360/D370/D380/D390/D400/D410/D420/D430/D440/D450/D460/D470/D480/D490/D500/D510/D520/D530/D540/D550/D560/D570/D580/D590/D600/D610/D620/D630/D640/D650/D660/D670/D680/D690/D700/D710/D720/D730/D740/D750/D760/D770/D780/D790/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£39.99
For Nikon D80/D90/D100/D110/D120/D130/D140/D150/D160/D170/D180/D190/D200/D210/D220/D230/D240/D250/D260/D270/D280/D290/D300/D310/D320/D330/D340/D350/D360/D370/D380/D390/D400/D410/D420/D430/D440/D450/D460/D470/D480/D490/D500/D510/D520/D530/D540/D550/D560/D570/D580/D590/D600/D610/D620/D630/D640/D650/D660/D670/D680/D690/D700/D710/D720/D730/D740/D750/D760/D770/D780/D790/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£99.99
For Nikon D300/D700/D720/D780/D800/D810/D820/D830/D840/D850/D860/D870/D880/D890/D900/D910/D920/D930/D940/D950/D960/D970/D980/D990/1000	£139.99
For Sony A200/A350/A380/A450/A550/A580/A650/A780/A850/A980/1000	£69.99
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17-55 F4/5.6 IS USM unboxed	£299		
18-55 F3.5/5.6 IS unboxed	£127		
18-135 F3.5/5.6 IS U no box	£329		
18-200 F3.5/5.6 unboxed	£419		
55-250 F4/5.6 IS	£229		
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14 F2.8 L USM MKII	£1899		
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17-40 F4 USM L	£597		
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45 F2.8 TSE	£1129		
50 F1.2 L USM	£1289		
50 F1.4 U	£309	50 F1.8 II	£95
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70-200 F4 L USM	£497		
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300 F2.8 L IS II U	£109		

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Flash
£349



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L IS USM
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f4.5/5.6 IS L
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f2.8 L U
£997



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L no box
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100mm f2.8
IS L U
macro
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body
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body
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D90 + 18-105 F3.5/5.6 G	£779
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D5000 + 18-55 F3.5/5.6 VR	£529
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10-24 F3.5/4.5 G AFS DX	£599
12-24 F4 DX	£829
16-85 F3.5/5.6 AFS VR DX	£397
17-55 F2.8 DX	£1077
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18-105 F3.5-5.6G ED VR no box	£179
18-200 F3.5/5.6 VR DX II	£519
55-200 F4/5.6 VR DX	£219
55-300 F4.5/5.6 G VR	£369
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14 F2.8 AFD	£1249
14-24 F2.8 G ED AFD	£1229
16 F2.8 AFD Fisheye	£619
16-35 F4 AFS VR	£874
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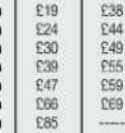
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VR
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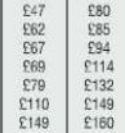
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28-55mm F3.5-4.5 FD	E++ £49
35mm F3.5 Black	E++ £19-£29
35-70mm F3.5-4.5 FD	E++ / E++ £29-£35
35-105mm F3.5 FD	E++ £79
50mm F1.8 Black (Sample Lens)	E++ £79
50mm F1.8 FD	E++ £15
50mm F3.5 Black + FD25 Tube	E++ £39
50mm F3.5 FD Macro + Tube	Mint-£39
70-210mm F4 FD	As Seen / Mint-£29-£79
75-200mm F4.5 FD	E++ £39
80-200mm F4 Black	E++ £39-£69
80-200mm F4 FD	E++ £39
85mm F1.8 FD	E++ £69-£75
100mm F2.8 Black	E++ £39-£169
100mm F4 Black Macro	E++ £39-£169
100-200mm F5.6 FD	E++ / E++ £39-£169
100-200mm F5.6 FD	E++ / E++ £39-£169
100-300mm F5.6 FD	E++ £79
100-400mm F4.5 FD Macro + Tube	E++ / E++ £119-£179
125mm F3.5 EX	E++ £29
135mm F3.5 FD	E++ / E++ £19-£35
200mm F2.8 FD	E++ / E++ £39-£149
200mm F4 FD	As Seen / E++ £29-£69
300mm F2.8 FD L	Exc / E++ £549-£650
300mm F4 FD	E++ £179
300mm F5.6 Black	E++ £65
300mm F5.6 FD	E++ £59-£79
400mm F4.5 Black	E++ £299
500mm F8 FD Reflex	E++ £139
500mm F8 Reflex	E++ / E++ £139
US Marine 400mm F4.5 Black	E++ £399
1.4x Extender A	E++ £59
2x Extender	E++ £45-£49
2x Extender	E++ / E++ £35-£59
166A Speedlite	E++ £15
177A Speedlite	E++ / E++ £15-£15
189A Speedlite	E++ £15
199A Speedlite	E++ £29
244T Speedlite	E++ / E++ £15-£15
300TL Speedlite	E++ / E++ £25-£59
530G Speedlite	E++ £109
ML2 Macroflash	E++ £39
ML3 Macroflash	E++ / E++ £79-£129
AE Level Finder FN	E++ £79
MA Drive Set	E++ £59
MA Drive Set (US Coastguard)	E++ £39
Winder A	E++ / E++ £15-£29
Film Chamber 250	E++ £65
FL Belows +	E++ £49-£99
FL Belows + Copier	Mint-£109
AE Level Finder	E++ £79
Servo EE Finder	E++ £75
Speed Finder F	As Seen £65

Compacts



Canon Dial	As Seen £89
Canon SureShot Z90W	Mint-£79
Canon Z135 compact	E++ £49
Contax TVSIII Black	E++ £349
Contax TVSIII Titanium	E++ £349
Contax TVS Titanium	E++ £149
Contax TV Titanium	E++ £145
Yashica Z zoom	Mint-£39
Yashica T4 compact	E++ £39
Leica Mini	E++ £39
Leica Minilux DB Edition	Exc Demo £269
Leica Minilux Zoom	Exc Demo / E++ £249
Leica Minilux Zoom DB	Exc Demo £249
Leica Minilux Zoom Highlight Set	Exc / E++ £179-£199
Minolta Riga Zoom 140EX	E++ £149
Minolta 35GTG + Case + Hood	E++ £145
Minolta 35ML Compact	E++ £59
Minolta GS Silver	E++ £179
Minolta B Chrome	E++ £75
Minolta C Black	E++ £145
Minolta L Chrome	E++ £145
Minolta L Black	E++ £350
Minolta TLX Titanium	New £449
Nikon S11 Titanium	Mint-£399
Nikon S11S	Mint £49
Nikon R	Unused £49
Nikon R2	Unused £49
Nikon R	Unused £49
Nikon TW20	Unused £45-£49
Nikon W35	Unused £49
Nikon Zoom 300	E++ £29
Nikon Zoom 600	Unused £39
Olympus AF1 Mini	Unused £39
Olympus A2300 Superzoom	Unused £39
Olympus IS100	Unused £39
Olympus IS100 + 1.5x Converter	E++ £75
Olympus IS200	Unused £59
Olympus IS300	E++ £59
Olympus IS3000	Unused £39
Olympus TL Limited Edition	Exc Demo £129
Olympus Mu I	E++ £49
Olympus Mu II Zoom 80	E++ £59
Olympus Mu Panorama	Unused £59
Olympus Mu Limited Platinum	Unused £89
Olympus XA2 + A11 Flash	E++ £35
Olympus XA2 + A16 Flash	E++ £39
Olympus XA3 + A11 Flash	E++ £75
Olympus XA3 Compact	E++ £49
Olympus XA4 + A11 Flash	E++ £75
Rivalt GR1 Date	E++ £179
Rollei 35 Classic - Gold	New £1,399
Rollei 35 Classic - Platinum	Mint-£650
Rollei 35S Black	E++ £179
Rollei 35S Gold	Unused / Mint-£499-£599
Rollei A110 Camera	As Seen £49
Rollei 635 Chrome	E++ £149-£249
Rollei G10 70MA	E++ £45
Rollei G10 90	Unused £59
Rollei Prego Zoom AF	Unused £49
Rollei Zoom X70 Date	Unused £59
Rollei 35 Chrome	E++ £49

Contax 645 - Please Phone

Contax G Series	
G2 Ultimate Kit	Mint-£1,499
G2 + 45mm F2	E++ £499
16mm F8 + Finder G	E++ £99
21mm F2.8 Biogon + Finder	Mint-£449
28mm F2.8 G	E++ £299
35mm F3.5-5.6 G	E++ £399
50mm F2.8 G	E++ £229
50mm F2.8 G	E++ / New £29-£239
G1 Leather Case	E++ £29
TLA200 Flash	E++ / Mint-£359-£519

Contax SLR

N1 + 24-85mm	E++ £499-£649
NX + 28-80mm	E++ / New £349-£499
RTS Body Only	Exc / E++ £299-£499
RTS Body Only	As Seen / E++ £179-£299
S2 Body Only	E++ £549
RTS2 Body Only	As Seen / E++ £169-£199
RTS + Winder	E++ £195
RTS Body Only	E++ £125
Ans Body Only	E++ / E++ £219-£249
167MT Body Only	E++ / E++ £289-£339
137MA Body Only	E++ £39-£39
137MD + Grip Body Only	E++ £59
139 Body Only	E++ £39
Preview Body Only	E++ / E++ £179-£249
19mm F3.5 AE	E++ £1,099
18mm F2.8 MM	E++ / E++ £549-£599
21mm F2.8 MM	Mint-£1,699
25mm F2.8 AE	E++ £349
28mm F2.8 AE	E++ £349
28mm F2.8 MM	E++ £799
28mm F2.8 MM	E++ £249
28-70mm F3.5-4.5 MM	E++ / Mint-£219-£379

35-70mm F3.4 MM

35-70mm F3.4-4.5 MM	E++ / New £249-£349
50mm F1.7 MM	E++ £35
60mm F2.8 AE Macro	E++ / New £499-£749
70-300mm F4.5-6.7 AF	E++ / Mint-£549-£699
80-200mm F4 MM	E++ / New £279-£399
85mm F2.8 AE	E++ £225
85mm F2.8 MM	Mint-£299
100mm F2.8 AE Macro	E++ £399-£449
135mm F2.8 AF Macro	Unused £2,499
135mm F2.8 AE	E++ £169
135mm F2.8 MM	E++ £199
180mm F2.8 AE	E++ / E++ £349-£449
180mm F2.8 MM	E++ / New £329-£449
200mm F2.8 MM	Mint-£3,249
200mm F3.5 AE	As Seen / E++ £199-£225
300mm F4 MM	E++ / New £450-£750
500mm F8 MM	New £649
Macro 1 Converter	Mint-£199
Macro II converter	E++ / New £179-£249
Macro III converter	E++ / New £179-£199
FE-1 LCD Viewfinder	E++ £269
PT Battery Holder	New £39
PT Battery Holder	E++ £129
R35 Motordrive	As Seen £39
TLA250 Flash	E++ / Mint-£399-£1,199
TLA350 Flash	As Seen / Mint-£2,049
TLA350 Flash	E++ / Mint-£1,999-£2,229
W3 Winder	E++ £35
W3 Winder	E++ £65
W7 Winder (159MM)	E++ £49

Digital Cameras

Canon BG-E2 Grip (200)	E++ £59
Canon BG-E2M Grip (100D)	E++ / Mint-£79
Canon BG-E3 Grip (350D/400D)	E++ £59
Canon BG-E4 Grip (SD)	E++ £69
Canon BG-E5 Grip (450D)	E++ £79
Canon BG-E6 Grip (100)	E++ / Mint-£59-£79
Canon EOS 10D + BG-E3 Grip	E++ £159-£199
Canon EOS 10D Body Only	E++ £199-£159
Canon EOS 10D MkII Body Only	E++ £349
Canon EOS 10D MkII Body Only	E++ £1,449-£1,499
Canon EOS 20D Body Only	E++ £219-£225
Canon EOS 30D Body Only	E++ £349
Canon EOS 30D Body Only	E++ £219
Canon EOS 350D + 18-55mm	E++ £219
Canon EOS 350D Body Only	E++ £179
Canon EOS 400D Body Only	E++ £249
Canon EOS 450D Body Only	E++ £429
Canon EOS 450D Body Only	E++ / Mint-£329-£339
Canon EOS 5D Body Only	E++

**The Kirk, Wester Balblair,
Beauly, Inverness. IV4 7BQ.**
Tel: 01463 783850 Fax: 01463 782072
Email: info@ffordes.com

ffordes

150mm F4 C	As Seen / E++ £59-599	F401S QDate Body Only	Unused £59
200mm F2.8 Apo	New £489	F401T Body Only	Unused £149
210mm F4 C	As Seen / E++ £69-119	12-24mm F4 G AFS DX ED	E++ £599
210mm F4 N	E++ £109	14mm F2.8 AFD	Mint- £899
300mm F5.6 C	Exc £149	16-85mm F4 G ED VR	E++ £339
500mm F8 C Reflex	E++ / Mint- £399	17-35mm F2.8 ED AFS	E++ £799
Teleplus 2x Converter	E++ £39	17-55mm F2.8 G AFS DX IFED E+ / E++ £539-599	
Vivitar 2x Converter	E+ / E++ £35-49	18mm F2.8 AFD	E++ £799
120 Insert	Unused / New £10-25	18-35mm F3.5-4.5 AFD	E++ £299
120 Pro Mag	Unused / E++ £29-35	18-55mm F3.5-5.6 G AFS VR	Mint- £79
120 Super Mag	E++ £29	18-70mm F3.5-4.5 G AFS ED DX	E++ £119-149
135N Pro Mag	E+ / E++ £39-75	18-105mm F3.5-4.5 G AFS ED DX VR	E++ £159
135N Super Mag	E+ / Mint- £75-85	18-200mm F3.5-5.6 G AFS DX VR	E++ £379
220 Insert	Exc / E++ £10-20	24-50mm F3.5-4.5 AFD	E++ £119
Polaroid Mag	E+ / New £20-49	24-50mm F3.5-4.5 AFD	E++ £119
AE Prism Finder (F401)	E++ £145	24-85mm F2.8 AFD	E++ £159
AE Prism Finder (F402)	E++ £139-399	24-120mm F3.5-5.6 G AFS ED VR	E++ / Mint- £349-2449
AE Prism Finder N	Unused / E++ £139-199		
CDS Prism Finder 645	As Seen £39		
Prism Finder (F401)	New £149		
Prism Finder N	E++ £119		
Prism Finder 645	As Seen / E++ £29-49		
Power Drive W6401	E++ £35		
Power Drive 645	E++ £49		
Auto Extension Tube 1	E++ £20		
Auto Extension Tube 2	E++ £20-229		
Auto Extension Tube 3S	E++ £25		
Flash L Grip (GL400)	New £39		
Flash L Grip (GL400)	New £39		
Remote Control Set RS401	New £69		
Revolving Tripod Adapter	Unused £49		

Mamiya 7/7II
7II Black Body Only E++ £649
7 Body Only E++ £499
43mm F4.5 L Finder E++ £349
150mm F4.5 L E+ / E++ £299-349
Panoramic Adapter AD701 E++ £75

Mamiya RB67
Pro SD Complete E+ / E++ £499-549
Pro S Complete E++ £429
Pro S Body Only E++ £429
40mm F4.5 C New £169
127mm F3.5 K New £169
140mm F4.5 C Macro E++ £199
150mm F4.5 C Soft Focus E++ / New £149-189
180mm F4.5 As Seen / E++ £169-199
180mm F4.5 C Unused / E++ £69-189
250mm F4.5 K New £325
250mm F4.5 E++ £129
250mm F4.5 K.L. E+ / New £199-325
Extension Tube No1 E++ £49-119
Extension Tube No2 Unused / E++ £45-69
Prism Finder E++ £89
Pro 220 Mag As Seen £35
Pro 220 Mag E++ £145

Mamiya RZ67
Pro Complete E+ / E++ £679-599
Pro Complete + AE Prism E++ £599
Pro Complete E+ / E++ £549-599
37mm F4.5 Fisheye Z E++ £499
50mm F4.5 UL D E++ £219-259
50mm F4.5 W E+ / E++ £299-369
65mm F4 L.A. New £549
75mm F4.5 SB / LM + Spacer E++ £949
75mm F4.5 Shift W E++ £349
100-200mm F3.5 Z W E++ £399
140mm F4.5 Macro M.L.A. E++ / New £239-249
150mm F4.5 W E++ £219-259
150mm F3.5 W E++ / Mint- £299-379
180mm F4 VSF / DL E++ £499-599
180mm F4.5 W Exc / E++ £179-199
180mm F4.5 WN Exc Demo / Mint- £149-199
210mm F4.5 Apo E++ £399
250mm F4.5 E++ £79
350mm F4.5 W E+ / E++ £199-225
350mm F3.5 Apo E++ £799
350mm F5.6 Apo E++ £749
1.4x Converter E++ / Mint- £249
120 Pro II Mag E++ £59-699
120 Pro II Mag E++ £45-599
120 Pro Mag (B4.5) E++ £145
220 Pro Mag New £125
Polaroid Mag E+ / New £25-75
AE Prism Finder As Seen / E++ £149-219
PD Prism Finder E++ £225
Prism Finder E++ £79
Auto Extension Tube NA703 Mint- / New £69-139
Extension Tube No 1 E++ £79
Extension Tube No 2 E++ £79
Remote Control Set RS401 New £69
Winder II E++ £59

**Mamiya TLR - Please Phone
Meters - Please Phone
Mintola - Please Phone**

Nikon AF



F6 Body Only E++ / Mint- £949-£1099
F5 Body Only Exc / E+ £199-249
F4S Body Only E++ £199
F4 Body Only E++ £299
F100 Body Only Exc / E++ £139-599
F40X + MB10 Grip As Seen / E++ £59-129
F90X Body Only E++ / E++ £39-599
F90 Body Only E++ / E++ £39-125
F80 Black Body Only Unused £119
F80D Chrome Body Only Unused £119
F80S Black Body Only Unused £119
F80 Black + MB16 Grip E++ £89
F80 Black Body Only E+ / Mint- £79-139
F80 Chrome Body Only Unused £139
F80S Body Only Unused £139
F80T Body Only E++ / Mint- £59-699
F401 QDate Body Only Unused £59
F401S Body Only Unused £49

28mm F2.8 AF	E++ / Mint- £349-2449
28-105mm F3.5-4.5 AFD	E++ £99
28-105mm F3.5-4.5 AFS DX G	Exc Demo £129
60-180mm F4.5 ED AFD	Mint- £699
70-200mm F2.8 G AFS ED VR	E++ / Mint- £1,149
70-300mm F4.5-5.6 ED AFD	E++ £239
70-300mm F4.5-5.6 AFG	E++ £79
75-300mm F4.5-5.6 AFG	E++ £79
80-400mm F4.5-5.6 AFD VR	E++ £759
300mm F2.8 G ED AFS II	E++ £1,149
105mm F2.8 G AFS VR Micro	E++ / Mint- £499-519
180mm F2.8 ED AFD	E++ £499
200-400mm F4 G AFS VR	E++ £3,499
200-400mm F4 G VR AFS IFED	E++ £3,599
300mm F2.8 AFS IFED	E++ £1,999
300mm F2.8 G ED AFS VR	E++ £2,899
300mm F2.8 G ED AFS II	E++ £2,899
TC-17 II Converter	E++ £229
TC20EII Converter	E++ £229
Sigma 17-35mm F2.8-4 EX	E++ £129
Sigma 20mm F1.8 DG RF	E++ £299
Sigma 20-40mm F2.8 DG EX	E++ £199
Sigma 28mm F1.8 EX DG	E++ £199
Sigma 28-70mm F2.8 EX DG	E++ £149
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 50-150mm F2.8 Apo HSM II	E++ £449
Sigma 55-200mm F4-5.6 DC HSM	E++ £69
Sigma 70-300mm F4-5.6 Apo DG	E++ £99
Sigma 70-300mm F4-5.6 DG Macro	Mint- £79
Sigma 80-400mm F4.5-5.6 Apo DG OS	E++ £599-569
Sigma 105mm F2.8 EX DG Macro	E++ £279
Sigma 105mm F2.8 EX Macro	E++ £179
Tamron 14mm F2.8 SP AF	New £599
Tamron 18-35mm F3.5-4.5 AF	E++ £89
Tamron 28-200mm F3.8-5.6 AF	E++ £169
Tamron 28-200mm F3.8-5.6 XR	E++ £169
Tamron 55-200mm F4-5.6 D II	E++ £59
Tamron 70-210mm F2.8 SP AF LD	E++ £399
Teleplus 2x Converter	E++ £49
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	New £499
Tokina 28-70mm F2.8-2.8 ATX Pro	E++ £149
Vivitar 18-35mm F3.5-4.5 Series 1	E++ £79
DR-3 Right Angle Finder	Mint- £85
DM4 Waist Level Finder	Mint- £85
MB10 Grip (F90X)	E++ £39-550
MB10 Grip (F90X)	E++ £39
RC-11 Speedlight Commander Set	Mint- £399
SB60 Speedlight	E++ £249
SB60 Macro Speedlight	Mint- £129-159
SB218 Ringflash	E++ £149-179
SB222 Speedlight	E++ £49
SB227 Speedlight	E++ £49
SB228 Speedlight	E++ £49
SB280X Speedlight	E++ £89
SB280X Speedlight	Mint- £39
SL4 Wireless Transmitter	E++ £79

Nikon Manual

F3HP + MD4 Motor Drive	E+ / E++ £249-2499
F10P Body Only	Exc / E+ £149-1199
F3 Body Only	As Seen / E+ £79-1199
FM2 Titanium Body Only	E++ £449
FM2N Black Body Only	E+ / E++ £159-1199
FM2N Chrome Body Only	Exc / E+ £129-1199
FM Black Body Only	Exc / E+ £59-899
FM Chrome Body Only	E+ £129-1195
FE Black Body Only	E++ £129
FE Chrome Body Only	Exc £39-119
FG Chrome Body Only	E+ / E++ £59-699
FG20 Chrome Body Only	Unused / E++ £69-699
F2AS Black Body Only	E++ £349
F2A Black Body Only	Exc / E+ £199-249
F2A Chrome Body Only	E+ / Mint- £239-279
F2 Photomic Black Body Only	E++ £249
F2 Photomic Chrome + 50mm F2	As Seen £195
F Photomic FTN Body Only	As Seen / E++ £149
V + 20mm F2.8 UW + Finder	E++ £379
V + 35mm F2.5	E++ £249
18mm F4 AI	E++ £49
20mm F3.5 AI	E++ £179
20mm F3.5 AIS	E++ £239
24mm F2.8 AI	E++ £129
24mm F2.8 AIS	Exc / E++ £99-159
28mm F2.8 AI	E++ £99
28mm F2.8 AIS	E++ £179
28mm F2.8 Series E	E++ £75
28mm F3.5 AI	E++ £85
28mm F3.5 Non AI	E++ £85
28mm F3.5 PC Shift	E++ £450
28mm F4 PC Shift	E++ £299
35mm F2 AIS	Mint- £450
35mm F2.8 AIS	E++ £145
35mm F2.8 PC Shift	E++ £179
35-70mm F3.5-4.5 AIS	Exc / E++ £29-279
35-105mm F3.5-4.5 AIS	E++ £69-149
43-86mm F3.5 AI	E++ £59
43-86mm F3.5 Auto	Unused £175
45mm F2.8 P	Mint- £249
50mm F1.2 AIS	E+ / Mint- £249-599
50mm F1.4 Non AI	As Seen £39
50mm F1.8 AI	E++ £35-49
50mm F1.8 AIS	E++ £75
50mm F2 Non AI	E++ £45



645N + 45-85mm FA	E+ £749
645N + 80-160mm	E+ / E++ £749
45-85mm F2.8 A	New £599
55-110mm F2.8 A	E++ £229
55-110mm F5.6 F A	E++ £549-599
75mm F2.8 Leaf Shutter	E++ £149
80-160mm F4.5 A	E+ / E++ £299-399
80-160mm F4.5 FA	E++ £499
120mm F4 A Macro	E++ £299-349
150mm F3.5 A	E++ £159
200mm F4 A	E++ £129-159
300mm F4 EDIF A	E++ £499
400mm F5.6 EDIF FA	E++ £749
120 Insert	E++ £75
220 Insert	E+ / E++ £35-559
Auto Bellows	Exc Demo £399
Finder Magnifier	E++ £45

Pentax 6x7

67II Complete	E++ £999
67II + AE Prism	Exc £799-2849
67II Body Only	Exc £549
67 Mirror Up - TTL Prism	E++ £399
67 Mirror Up Body Only	E++ £259
35mm F4.5 Fisheye Pentax	E++ £449
35mm F4.5 Fisheye Takumar	E++ £449
50mm F4 Pentax	As Seen / E++ £159-229
75mm F4.5 Shift Pentax	Exc / E++ £399-599
100mm F4 SMC Macro + 1.1	E++ £449
135mm F4 Macro Pentax	E++ / E++ £199-239
135mm F4 Macro Takumar	Exc / E+ £149-229
150mm F2.8 Takumar	As Seen / E+ £109-179
160mm F2.8 Pentax	As Seen / E+ £39-119
200mm F4 Pentax	E++ £139-249
200mm F4 Takumar	E++ £139-199
300mm F4 Pentax	Exc Demo / E++ £279-549
300mm F4 Takumar	As Seen / E++ £199-349
500mm F5.6 Pentax	E++ £249-1,399
800mm F4 Takumar	E++ £2,999
800mm F5.7 Pentax	E++ £2,299
Vivitar 2x Converter	Exc / E++ £39-79
Extension Tube Set 1/2/3	E++ £35
Magnifying Hood	E++ £35
Woolden Grip 67/67x	E++ £59

**Pentax AF - Please Phone
Pentax Manual - Please Phone
Rollei 6003/68 - Please Phone
Rollei SL66/SE - Please Phone**

Rollei Twin Lens

2.8F Planar Type 4 - Metered	E++ £899
3.5F Planar Type 1	E++ £599
3.5F Planar Type 3 - Metered	E++ £599
T Black	E++ £249
T Black Type 2 + Prism	E++ £349
T Type 1	E++ £349

Voigtlander - Please Phone



Manfrotto CLEARANCE

RRP	Clearance	RRP	Clearance
LEGS -		510 Pro Fluid	£649 £349
055MF3 Carbon Fibre	£349 £169	519 Pro Fluid	£749.95 £399
055XDB Basic	£129 £69	516 Pro Fluid	£369 £239
055X PROB	£159 £89	526 Pro Fluid	£999 £499
055XWNB Birding	£129 £69	701HDV Pro Fluid	£109 £69
055XV3 CF Birding	£329 £189	804RC2 3 Way	£69 £39
055XV	£149 £79	808RC4 3 Way	£129 £89
055XB	£129 £59	Accessories-	
028B Triam	£269 £169	F1100 Window Pump	£39 £10
058B Triam	£329 £199	114MV Dolly	£279 £179
161MK2 Super Pro	£469 £299	114 Dolly	£249 £149
190XPRO3 C/Fibre	£289 £169	143RC Magic Arm QR	£149 £89
190XB Basic	£119 £59	155RC Double Ball Tilt	£64 £29
190XDB	£99 £55	181B Dolly	£239 £159
190XPROB	£139 £85	241V Window	
351MVCF C/Fibre Pro Video	£549 £299	Suction Mount	£129 £59
525MVB Pro Video	£399 £239	244RC Variable Frict Arm QR £119	£79
528XB Heavy Duty	£559 £399	338 Levelling Base	£99 £69
535 C/F 2 Stage	£429 £299	393 Long Lens Bracket	£159 £99
542ART Road Runner	£1294 £799	500BALLSH	
547B Pro Video	£249 £149	100mm Half Bowl Short	£47 £25
745XB MDEVE	£189.95 £119	529B Hi Hat	£164 £79
755CX3 MDEVE	£389.95 £259	Mbag80	£34 £15
755XB MDEVE	£229.95 £139	Mbag80P	£59 £29
Heads-		Mbag90P	£69 £39
128RC Pan	£74 £45	Mbag100P Bag	£84 £49
390RC2 Junior 3 Way	£54 £39	Modo 785 Pack	£69 £29
222 Joystick	£99 £64	Compact Digital Tripods-	
234RC Tilt QR	£31 £19	725B	£124 £55
322RC2 Grip	£119 £69	7301YB	£139 £75
410 J/Geared	£189 £109	7302YB	£119 £65
460MG 3D Mag	£84 £59	7321YB	£99 £49
468MG Hydro Ball	£219 £129	7322YB	£79 £39
484 Mini Ball	£39 £25	7322YSHB	£74 £39
484RC2 Ball	£49 £29	785B	£49 £39
488RC0 Ball	£89 £49	Monopods-	
488RC2 Midi Ball	£89 £49	561B Video	£149 £79
488RC4 Ball	£89 £59	562B Video	£159 £89
492 Micro Ball	£37 £19	679B	£44.95 £25
494 Mini Ball	£44 £29	680B	£59.95 £33
496 Compact Ball	£54 £39	681B	£59.95 £33
498 Midi Ball	£84 £54	682B	£99.95 £55
496RC2 Compact Ball	£64 £39	685B Neotec	£149 £89
498RC2 Ball	£99 £64	694CX	£179.95 £99
501HDV Pro Video	£159 £99	790b Modo	£27 £15

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Sigma 135-400mm f4.5-6.3APO.....	£349
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Manfrotto 468MGR2 Offer
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Claim **£10 cash-back** from Manfrotto until 30/09/2010. Price below before cash back.
468MGR2 Head **SAVE £85 £164.97**

NEW Stealth Gear Jacket/Vest
Now available in charcoal and grey Urban style, as well as original green. Features many pockets including 2 expandable floating lens pockets that allow backpack waist straps to go behind, removable anti shock padding included. The arms now zip off to form a summer vest, new padding to shoulders with anti-slip camera strap grips on both sides, two way zippers for ventilation & crutching, detachable wired peak hood, detachable light shade hood and insect repellent mesh face net. Comes with a large rear pocket, comfort mesh lining, under-arm vents, and zipped side panels to allow easy movement. The jackets outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water & unwanted stains with TPU lamination in between to 8033mm waterproofing. 5826g/m2/24hrs breathability.
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Trek-Tech Optera 230 **SAVE £18 £26.90**

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Blue Crane Training DVD **£22.99**

Trek-Tech Optera 460 Tripod
With the same specifications as the smaller Optera 230 tripod, this model has all of the advantages of its smaller brother, but is suitable for equipment to 6kg/14lb.
Trek-Tech Optera 460 **£36.90**

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322RC2 Head **SAVE £15 £104.90**
324RC2 Head **SAVE £10 £99.00**
327RC2 Head **SAVE £11 £149.00**
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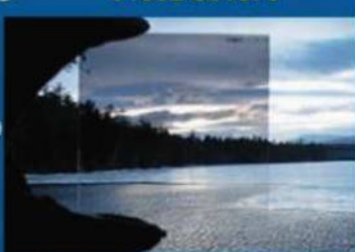
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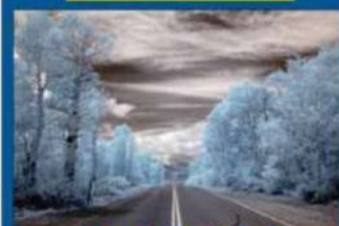
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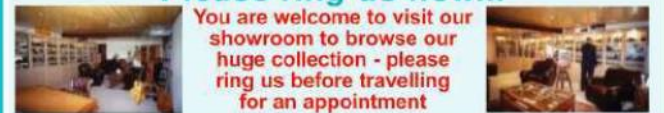
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Collectable Cameras

Simon & Julie Chesterman

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Bronica ETRS 150mm f3.5 Zenzanon MC lens, VGC £99	Minolta MD 28mm f2.8 Sigma Super-Wide 1 lens £39
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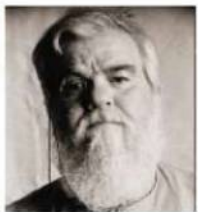
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ROGER HICKS

Art and misery have a complex relationship that stretches back throughout history

THE CONNECTION between art and misery is curious and complex, and has a long history. It is most clearly seen in the so-called literary novel, which is almost invariably a study of inconsequential unhappiness amongst tiresome middle-class people about whom one cares nothing, but it is also common enough in photography: urban decay, graffiti, down-and-outs, drug addicts and the marginalised poor are perennially photographed.

Of course, misery has always been portrayed, albeit at times in a manner that is to modern eyes almost risible. The torments of the damned in late-medieval paintings may be horrific if you meditate upon them, but if you just look at the pictures, some of the demons are frankly just funny. You have to allow that there may be a good reason for this: the artists may not have been quite such devout Christians as their patrons imagined and were laughing up their sleeves at the gullibility of the idiots who were paying them good money for this stuff.

Then, in the late 18th century, Goethe changed our perception. He not only celebrated misery in his seminal *The Sorrows of Young Werther*, but also promoted the idea of the artist as a tortured soul: the Artist with a capital A, wrist pressed to forehead. By the mid-to-late 19th century, we had picturesque photographic misery. Little beggar girls were all the rage, whether written about by the Reverend Kilvert or photographed by Robert Crawshaw. It is disputable whether this was mawkish sentimentality or (perhaps unacknowledged) paedophilia, but either way, it was certainly popular.

Sometimes, it's true, the photography of misery has been done with crusading intent. Jacob Riis's *How The Other Half Lives* (1890), about the slums of New York, is a magnificent example, which did, indeed, have many of the effects its author desired. On the other hand, much of its strength lies in its writing and analysis: the pictures are, to some extent, the icing on a very grubby cake.

The trouble is, it can be quite hard to distinguish between misery, sentimentality and the picturesque. Village life, in an unreconstructed village, is a good example. To be sure, villages can be wonderfully

picturesque, and they carry a lot of sentimental baggage: community solidarity, never bothering to lock up (not least because few people had anything worth stealing, and strangers were all but unknown anyway) and so forth.

But the reality wasn't (and isn't) like that. I am just old enough to remember the fishing villages in my native Cornwall, before the fishermen's cottages were bought up and gentrified as second or retirement homes. Bleak, tiny, cold and damp are the words that spring to mind. In France today, many more

such houses survive, with thick stone walls, all but impossible to heat, and (unless you are very rich indeed) with little prospect of installing central heating. Walls a couple of feet thick, built of stones of wildly differing sizes bound with crumbly mortar, are not amenable to the passage of pipes. The further south you go, the shorter the

season for which cold and damp pose a problem, but they never go away. Those who live in a climate where the winter is long enough and cold enough to be fatal are forced to take steps against it, but where it is merely an inconvenience winter is endured, rather than conquered.

Then there is the happy, smiling, barefoot peasant or, indeed, the little beggar girl. They certainly existed (and exist), but their life is hard. In Dharamsala, India, in the 1990s, I was approached by a beggar girl of eight or nine who was so beautiful as to bring joy to the heart of a Kilvert or a Crawshaw. I had nothing smaller than a 20-rupee note, probably about 50p at the exchange rate of the time, and I felt so sorry that such a beautiful little girl should have to beg that I gave it to her (a rupee or two would have been more normal at the time). The funny thing is that I didn't photograph her. Somehow it didn't seem right. It would have been as if I were buying her. She had more dignity than that. The strange sequel to the story was that I wasn't troubled by any beggars for the rest of the day. I soon saw why. She discouraged the rest of the beggars from approaching me: I had given enough for the day. I never saw her again: a dakini.

So the next time you see a beautiful photograph of misery, ask yourself what sort of person took it, and who was fooling whom, and why. **AP**

'The funny thing is that I didn't photograph her. Somehow it didn't seem right. It would have been as if I were buying her. She had more dignity than that'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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